



STEPHEN ONGPIN FINE ART

Front cover:

Santiago Arcos y Ugalde (1852-1912)

Absalam

No.32



Jean-Baptiste Pillement (1728-1808)
Landscape with Figures by the Ruins of a Roman Aqueduct
No. 16

Jean-Baptiste Pillement



MASTER DRAWINGS 2018

STEPHEN ONGPIN FINE ART

ACKNOWLEDGEMENTS

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Stephen Ongpin

Dimensions are given in millimetres and inches, with height before width.
Unless otherwise noted, paper is white or whitish.

Please note that drawings are sold mounted but not framed.

High-resolution digital images of the drawings are available on request.

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MASTER DRAWINGS 2018

PRESENTED BY
STEPHEN ONGPIN

I
JACOPO (ROBUSTI) COMIN, called IL TINTORETTO
Venice 1519-1594 Venice

Study of a Male Nude

Black chalk, with touches of white chalk, on pale blue paper faded to light brown. Numbered 174 in pencil at the lower left. Inscribed *Tintoretto / B.B.* in pencil on the verso.
403 x 215 mm. (15 7/8 x 8 1/2 in.)

PROVENANCE: Probably by descent in the Tintoretto studio to his son-in-law, Sebastian Casser, until c. 1648; Otto Wertheimer, Paris; Purchased from him in 1948 by a private collector; Thence by descent to a private collection, Switzerland; Stephen Ongpin Fine Art, London, in 2007; Private collection.

LITERATURE: Horace Wood Brock, Martin P. Levy and Clifford S. Ackley, *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, exhibition catalogue, Boston, 2009, p. 157, no. 117, illustrated p. 117; Sebastian Smee, "? = Beauty", *The Boston Globe*, 22 February 2009.

EXHIBITED: Boston, Museum of Fine Arts, *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 117.

Jacopo Comin, who earned his nickname Tintoretto as a result of his father's profession as a *tintore*, or cloth dyer, is thought to have trained in the studio of Titian. By the end of the 1540s he had established a large and busy workshop of his own in Venice, and throughout his career he never left the city, with the exception of a possible trip to Rome in 1547 and a stay in Mantua in 1580. (His exposure to the work of Roman, Emilian and Florentine artists, notably Parmigianino and Michelangelo, seems to have come largely through the medium of prints after their work.) Tintoretto's oeuvre was extensive, comprising altarpieces and other paintings for Venetian churches, vast pictorial cycles for confraternities or *scuole*, notably the Scuola di San Rocco, and narrative pictures for the Palazzo Ducale and other civic buildings. From the 1580s onwards he also painted portraits and easel pictures for private patrons in Venice and abroad. He was a gifted and prolific draughtsman, with a particular interest in the study of the male nude form. His drawings, almost always of individual figures, seem to have been made as working drawings and preparatory studies for paintings, and he appears never to have made drawings as finished works of art in their own right. After Tintoretto's death in 1594, his drawings were retained in his workshop, run by his sons Domenico and Marco, before eventually coming into the possession of his son-in-law, Sebastian Casser.

Tintoretto established a lifelong practice of making drawings of the male nude, either from posed models in the studio or after antique sculptures and models by the famous sculptors of his day, notably Michelangelo. In his biography of the artist, Carlo Ridolfi noted of Tintoretto that '*he set himself... to draw the living model in all sorts of attitudes which he endowed with a grace of movement, drawing from them an endless variety of foreshortenings.*'¹ At the same time, a large proportion of Tintoretto's surviving drawings are studies after sculpture². In his book *Il Riposo*, published in 1584, ten years before Tintoretto's death, Raffaello Borghini writes that the artist made drawn copies after sculptures by Jacopo Sansovino, Michelangelo and Giambologna, while Ridolfi adds that he acquired several casts and sculptural models, often at considerable expense. That Tintoretto owned a large collection of casts and clay *modelli* after antique and Renaissance sculptures is evidenced by the fact that they are specifically mentioned, as '*rilievi del studio*', in the will of his son Domenico, drawn up in 1630.

Modern scholarship has generally dated Tintoretto's drawings after sculptural models to the late 1540s and the 1550s. As the artist's biographer Ridolfi noted, '*these [sculptures] he studied intensively, making*



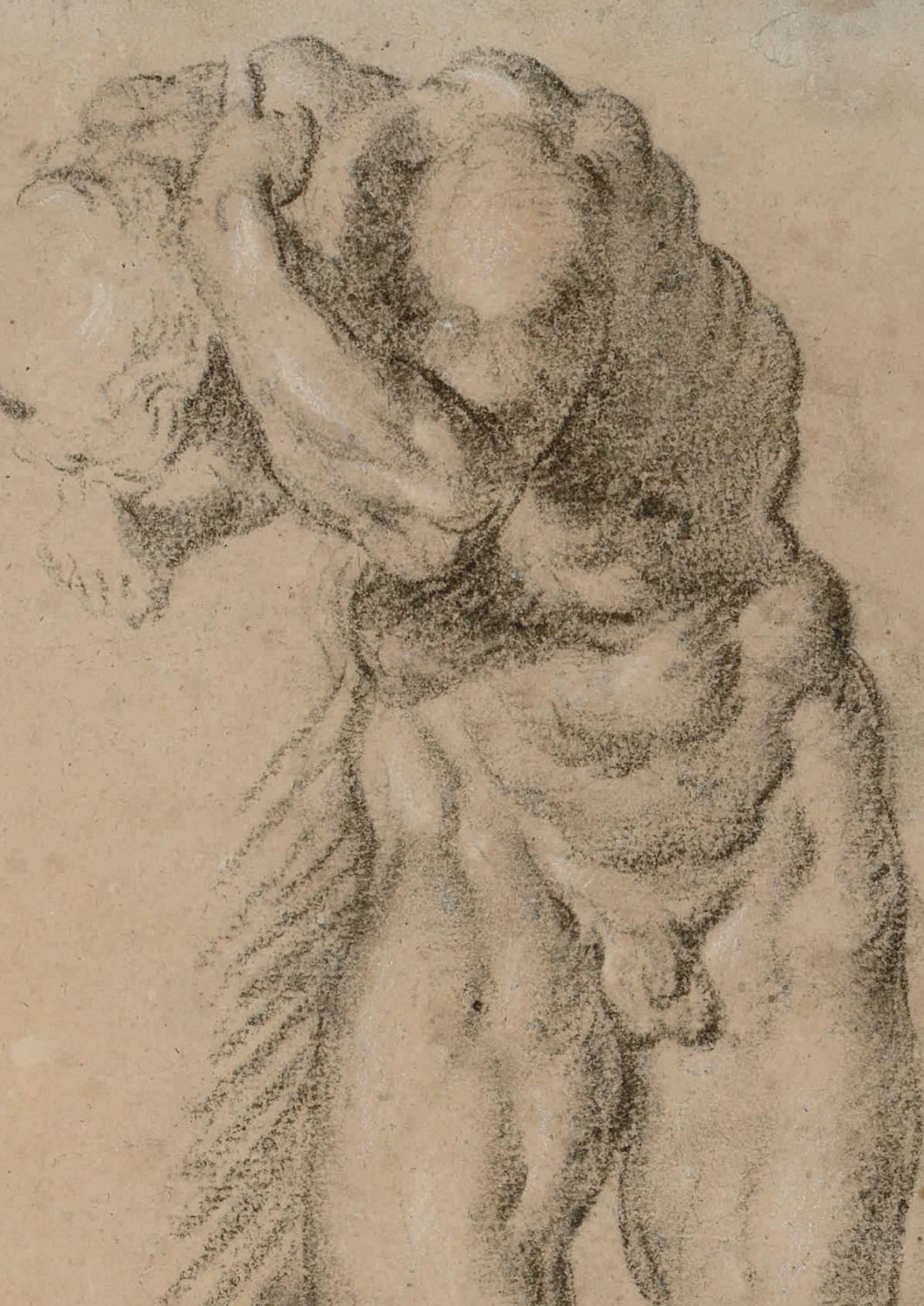
*an infinite number of drawings of them by the light of an oil lamp, so that he could compose in a powerful and solidly modelled manner by means of those strong shadows cast by the lamp...reproducing them on colored paper with charcoal and watercolor and highlighting them with chalk and white lead*³, adding that he sometimes hung them from the ceiling to study the effects of foreshortening. Tintoretto seems to have drawn this small group of sculptures obsessively, from different perspectives and in different lighting conditions. As more recent scholars have written of Tintoretto, *'For the sake of drawing, which means without regard to a picture to be prepared by the drawing, he drew only from casts from the antique or from other statues...striving for the understanding of foreshortened parts as plastic values, and for the rendering of sharp light and deep shadow in their effects.'*⁴ This particularly three-dimensional way of studying the figure served Tintoretto well in his drawings, and in the paintings for which they were preparatory.

The present sheet is a fine and characteristic example of Tintoretto's vigorous draughtsmanship, with its particular concentration on the musculature of the torso and legs, strong contours, and the delicate play of light and shadow across the body. (The lack of attention paid to the head, hands or feet is also typical of the artist. As the late Roger Rearick has noted, *'Jacopo Tintoretto appears, with ample justification, to have trusted his penetrating understanding of the human body in action when it came to details such as hands, feet, and extremities in general.'*⁵) Modelled with confident strokes of black chalk and white chalk highlights, the drawing may be added to a small group of chalk studies by Tintoretto which are drawn from a small sculptural model of a stooped figure known as *Atlas*; possibly to be identified with a bronze statuette of an old man attributed to Jacopo Sansovino and today in the Pushkin Museum in Moscow⁶. This group of drawings by Tintoretto *'show various views of a muscular man bowed in an attitude of exertion, with his limbs bent. The right arm ends in a clenched fist which, possibly, was intended to hold a supporting staff; he left hand is raised above the lowered head, as if to carry an invisible burden.'*⁷

Unlike the large groups of drawings by Tintoretto after some other sculptures and statuettes, relatively few studies after this particular nude *Atlas* figure are known. Stylistically comparable drawings of the *Atlas* statuette, with his left arm and hand against his head, are in the Uffizi in Florence⁸ and formerly in the Franz Koenigs collection and now in the Pushkin Museum⁹. A double-sided sheet with several black chalk studies of the same statuette is in the Nationalmuseum in Stockholm¹⁰, while a handful of other drawings after this model, by Tintoretto or his members of his studio, are also known¹¹.

The precise pose of the male nude in this drawing is repeated in what has been regarded as a rare pen drawing by Tintoretto; a study of *Saint Christopher* formerly in the collection of Jacques Petithory and now in the Musée Bonnat-Helleu in Bayonne¹². This type of muscular male nude also occurs throughout Tintoretto's painted oeuvre. Similarly posed nude figures appear, for example, in two paintings of scenes from the life of Saint Roch in the Venetian church of San Rocco¹³ and in the large *Crucifixion* of 1565 in the adjacent Scuola di San Rocco¹⁴.

Drawings such as the present sheet are a testament to Tintoretto's lifelong study of the male nude, and to the particular influence of Michelangelo on his art¹⁵. The practice of drawing from sculptures or statuettes, typified by a study such as this, *'reveal a profound understanding of the expressive intensity and power of the source, whether by Michelangelo or classical antiquity. With a speed of hand rarely equalled in its expressive value, Tintoretto captures a powerful vision of musculature strained by vigorous action to the point where the rippling anatomy seems barely contained by the outlining contours.'*¹⁶



NICCOLÒ MARTINELLI, called IL TROMETTA

Pesaro c.1540-1611 Rome

The Presentation of the Virgin in the Temple

Pen and brown ink and brown wash, over an underdrawing in black chalk, heightened with white, on blue-green paper. A fragment of a study of a seated draped figure in black chalk on the verso, backed¹. 311 x 228 mm. (12 1/4 x 9 in.)

PROVENANCE: Hazlitt Gooden & Fox, London, in 1988; Pandora Old Masters, New York, in 1999; Private collection.

LITERATURE: Nicholas Turner, *Museo del Prado: Catálogo de Dibujos. Vol.V: Dibujos Italianos del Siglo XVI*, Madrid, 2004, pp.134-135, under no.39; Nicholas Turner, *From Michelangelo to Annibale Carracci: A Century of Italian Drawings from the Prado*, exhibition catalogue, Pittsburgh and elsewhere, 2008-2009, pp.134-135, under no.39; Horace Wood Brock, Martin P. Levy and Clifford S. Ackley, *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, exhibition catalogue, Boston, 2009, p.157, no.120, illustrated p.120.

EXHIBITED: Boston, Museum of Fine Arts, *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no.120.

According to his biographer Giovanni Baglione, Niccolò Martinelli, known as Trometta, arrived in Rome from his native Pesaro as a youth and studied with 'il Zuccheri', almost certainly Taddeo Zuccaro. He remained profoundly affected by the example of the elder Zuccaro throughout his career, although he never seems to have matched his success. In the early 1560s Trometta worked with Taddeo and Federico Zuccaro on the decoration of the Casino of Pius IV in the Vatican gardens. He was established as an independent artist by January 1565, when he signed a contract to decorate the chapel of Paolo de Castro in the Roman church of Santa Maria della Consolazione. Shortly thereafter he received the commission for what is regarded as his finest work ('*l'opera migliore che egli mai colorisse*', in the words of Baglione); the decoration of the vault of the choir of the Roman church of Santa Maria in Aracoeli on the Capitoline Hill, begun in late 1566 and completed within two years. Trometta also decorated two chapels in the same church, while later Roman commissions included the decoration of a chapel in San Omobono in 1584 and four rooms in the *palazzo* of Cardinal Cesi in 1585; both works were later destroyed. Trometta worked in several other Roman churches, notably at Santi Apostoli, Santa Croce in Gerusalemme, Santa Maria della Consolazione, San Francesco a Ripa, Santa Maria della Pace and San Rocco. Apart from the Aracoeli vault frescoes and chapel decorations, as well as another chapel in the church of Santa Maria dell'Orto, painted between 1591 and 1595, and an *Adoration of the Shepherds* in San Giovanni in Laterano, very little of Trometta's Roman work survives. The artist also painted altarpieces for churches in his native Pesaro, one of which, a *Madonna and Child with Saints*, is today in the Szépművészeti Múzeum in Budapest, as well as some paintings for the Capuchin church in Frascati and a *Last Supper* painted in 1568 for the church of San Lorenzo in Tavullia, near Pesaro.

Trometta was almost completely unknown as a draughtsman until John Gere's seminal article in *Master Drawings* in 1963, where a number of drawings by the artist – in Munich, Darmstadt, the Louvre and elsewhere – were identified as preparatory studies for the Aracoeli frescoes. These in turn formed the nucleus of a small corpus of around forty drawings by Trometta assembled by Gere, while further drawings by the artist have since been identified in various public and private collections. The influence of Taddeo Zuccaro is clearly evident in Trometta's drawings, and a number of his studies have long born



traditional attributions to Taddeo or Federico Zuccaro. Characteristic of Trometta's draughtsmanship is a preference for blue paper, on which the artist drew with great assurance with pen and brown ink and wash, often with extensive white heightening.

The present sheet is a preparatory study for Trometta's most important project; the fresco decoration of the choir of Santa Maria in Aracoeli in Rome, which was so much admired by Baglione. The Aracoeli scheme consisted of three principal frescoes, with *The Virgin and Child with Angels* in the centre flanked by scenes of *Augustus and the Sibyl* and *Augustus Sacrificing at the Altar*, and with figures of the four Evangelists on either side of these. At either end of the vault were rectangular scenes of *The Birth of the Virgin* and *The Presentation of the Virgin in the Temple*, while allegorical female figures and various saints completed the scheme. The entire project, completed in 1568, remains *in situ* in the church.

This drawing is a study for the central figure group of the fresco of *The Presentation of the Virgin*², with the Virgin mounting the steps of the temple to be greeted by the high priest and his entourage. That the Aracoeli commission was regarded by the young Trometta as a critical opportunity to prove his artistic talents on a grand scale is seen in the fact that several drawings for different parts of the entire project have survived. However, only three other studies for the fresco of *The Presentation of the Virgin* are known. A preparatory drawing for the whole composition (fig. 1), of considerable dimensions, is in the collection of the Prado in Madrid³. Two other drawings are in the Staatliche Graphische Sammlung in Munich; another fairly large sheet showing nearly the full width of the composition (fig. 2)⁴, and a drawing studying the central portion and left half of the scene (fig. 3)⁵.



1.



2.



3.



Three drawings by Jan van der Straet, called Stradanus (1523-1605)

*'Of our Academy, also, is Giovanni della Strada, a Fleming, who has good design, the finest fantasy, much invention, and a good manner of colouring.'*¹ Thus does Giorgio Vasari describe the Flemish artist Jan van der Straet, known as Stradanus, who was to spend most of his career in Italy. Born in Bruges, Stradanus was trained in Antwerp, where he was a pupil of Peter Aertsen. He became an independent master in Antwerp in the early 1540s, and was accepted into the local painter's guild in 1545. Soon afterwards, however, Stradanus travelled to Italy, and after a few months in Venice settled in Florence in 1546. He was to work in Florence for much of the remainder of his career, apart from a period in Rome in the early 1550s and Naples in the late 1570s. Known in Italy as Giovanni Stradano, he began his Florentine career by designing tapestry cartoons for the newly-founded Arazzeria Medicea, the tapestry factory established by Cosimo de' Medici in 1546, and continued to work in this field for many years.

After his return from Rome, where he assisted Francesco Salviati and worked with Daniele da Volterra on the decorations of the Vatican Belvedere, Stradanus joined the group of artists working on the extensive decoration of the Palazzo Vecchio under the supervision of Vasari, whose principal assistant and collaborator he became. More than perhaps any other artist except Vasari, Stradanus's work as a painter and tapestry designer dominated the extensive decoration of the Palazzo Vecchio. His paintings and frescoes, in which he *'employed a Vasarian manner with a distinctly Flemish accent'*², are found throughout the palace, notably in the rooms dedicated to Cosimo I de' Medici and Pope Clement VII, as well as in several paintings for the ceiling of the Salone dei Cinquecento and a large part of the fresco decorations of the apartments of Eleanor of Toledo. Stradanus also designed numerous tapestries and wall-hangings for the different rooms in the Palazzo Vecchio, and produced two paintings for the Studiolo of Francesco I de' Medici. Indeed, as Vasari noted, *'having made much proficiencie during the ten years he has worked in the Palace in distemper, fresco, and oils, after the designs and directions of Giorgio Vasari, he can bear comparison with any of the many painters that the said Lord Duke [Cosimo de' Medici] has in his service.'*³

Stradanus worked for the Medici throughout much of his career, eventually creating over 130 cartoons for the Arazzeria Medicea. Among his most important tapestry commissions were a series of twenty-eight hunting scenes, intended for wall hangings to decorate the Medici villa at Poggio a Caiano. These were woven, under the artist's supervision, at the Arazzeria Medicea between 1567 and 1578, but only fifteen tapestries and a few fragments of their decorative borders survive. Stradanus also continued to maintain a close working relationship with Vasari, painting several altarpieces in the late 1560s for Florentine churches remodelled by Vasari, notably at Santissima Annunziata, Santa Maria Novella, and Santa Croce, where in 1564 he had earlier contributed to the decoration of the tomb of Michelangelo. By the early 1570s, however, he seems to have established himself as fully independent of Vasari's influence, in such paintings as the *Christ Driving the Moneychangers from the Temple* in the church of Santo Spirito. Stradanus was an early member of the Accademia del Disegno in Florence, founded in 1563, and remained closely involved with the Academy throughout his later career, often inscribing his status as an academician alongside his signature on his drawings and paintings.

Apart from his large-scale public commissions, Stradanus also painted easel pictures of religious and allegorical subjects, as well as a handful of portraits. According to the 16th century writer Raffaello Borghini, in 1576 Stradanus went to Naples, where he painted frescoes and canvases for the monastery of Monte Oliveto. He also seems to have spent some time in Antwerp, having accompanied the newly-appointed viceroy, Don John of Austria, from Naples. Stradanus was back in Italy by 1583, when he was commissioned by the Pazzi family to paint an extensive series of frescoes for their villa at Parugiano, near Montemurlo. Between 1585 and 1587 he also painted frescoes and altarpieces for the chapel of the Palazzo della Gherardesca in Florence, commissioned by Cardinal Alessandro de' Medici.

It was also in the 1580s, following a brief visit to Antwerp around 1578, that Stradanus began to design engravings, eventually producing a very large number of drawings destined to be translated into prints. Many of his designs for prints were sent to Antwerp to be engraved, notably by the Galle family of printmakers and publishers, as well as, in later years, Adriaen Collaert. Stradanus's designs for prints, many of which were typified by unusual and inventive compositions, proved to be very popular and highly influential. As one scholar has noted of the artist, *'It is as print designer and draftsman that he excelled...Hundreds of his designs – all engraved, published, and distributed throughout Europe by printmakers in Antwerp – attest to Stradanus's particular strength: his inventiveness in subject, composition, and disposition, all particularly well suited for the scale and scope of works on paper.'*⁴

A prolific draughtsman, Stradanus's drawings are characterized by compositional inventiveness, chromatic richness and an assured technique. As Alessandra Baroni has written, *'A well-rounded graphic technique using strong chiaroscuro and colour primarily based on the use of pen and brushed ink on tinted paper (often not only tinted but also slightly washed), was easily adapted by Stradanus for drawings of different types. His drawings were always, however, done with great skill, confidence and a penchant for variety.'*⁵ The artist also produced several groups of thematically related drawings, including a series of twenty-six exquisite, highly finished drawings illustrating Dante's *Divine Comedy*, executed between 1587 and 1588 and bound into an album today in the Biblioteca Laurenziana Medicea in Florence. Of around the same date is another series of finished drawings, depicting the story of Odysseus and commissioned, like the *Divine Comedy* drawings, from the artist by the Florentine nobleman and humanist Luigi Alamanni.

Significant groups of drawings by Stradanus are today in the collections of the Cooper-Hewitt, Smithsonian Design Museum in New York (around 160 sheets, mainly designs for book illustrations and rapid pen sketches for more finished drawings) and the Uffizi in Florence, as well as the Louvre, the Albertina and the Royal Library at Windsor Castle, which contains a number of designs for paintings, prints and tapestries.



Hendrick Goltzius, *Portrait of Johannes Stradanus*, 1591. Paris, Fondation Custodia.

JAN VAN DER STRAET, called STRADANUS

Bruges 1523-1605 Florence

The Head of Saint John the Baptist

Oil, over an underdrawing in black chalk and possible traces of pen and ink, on paper laid down on canvas.

418 x 278 mm. (16 ³/₈ x 10 ⁷/₈ in.)

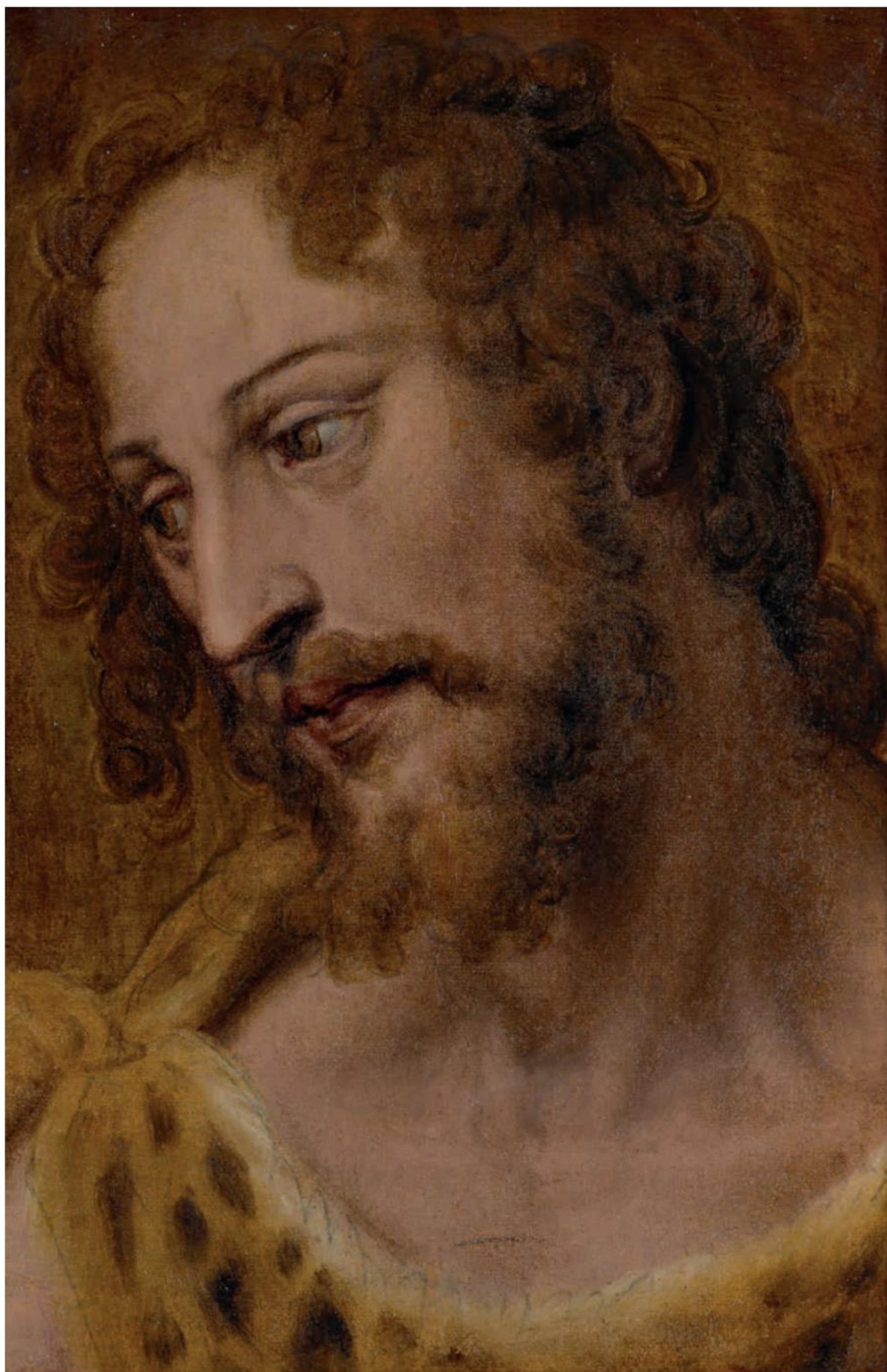
PROVENANCE: Anonymous sale, London, Sotheby's, 10 July 2003, lot 162 (as Bartolomeo Passarotti); Jean-Luc Baroni Ltd., London, in 2004.

LITERATURE: Peter Humfrey et al, *The Age of Titian: Venetian Renaissance Art from Scottish Collections*, exhibition catalogue, Edinburgh, 2004, p.248, under no.106 (as Bartolomeo Passarotti); John Marciari, 'Francesco Vanni: Artistic Vision in an Age of Reform', in John Marciari and Suzanne Boorsch, *Francesco Vanni: Art in Late Renaissance Siena*, exhibition catalogue, New Haven, 2013-2014, p.7, fig.3 and p.87, under no.16 (as Francesco Vanni); Alessandra Baroni, 'Una proposta per lo Stradanus disegnatore', *Paragone*, September - November 2015, pp.49-58, illustrated in colour pl.44.

Formerly given to Bartolommeo Passarotti (1529-1592) and Francesco Vanni (1563/64-1610), this oil sketch on paper has recently been convincingly attributed to Stradanus by Alessandra Baroni, and related to one of his most significant works; the altarpiece of *The Baptism of Christ* (fig.1), signed and dated 1572, in the Dominican church of Santa Maria Novella in Florence¹. One of the finest altarpieces by Stradanus, this large painting on panel was commissioned from the artist by the Mazzinghi Baccelli family for their chapel in Santa Maria Novella, and became one of the artist's best known works, despite its somewhat damaged state for much of its later history. The fame of the painting led to its reproduction, with several significant differences, in a large engraving by Philips Galle, published around 1580².

In a recent scholarly article devoted to this oil sketch, which is the only known preparatory study by Stradanus for this important painting, Baroni comments on its high quality: '*Here, in the sheet with the head of the Baptist, the features of the saint are well lit, lighter and more distinct even if softened by a fluid and smooth brushstroke. The preparation on the paper is thin, but apparently rich in texture; the drawing in black chalk is precise and meticulous, and is clearly evident beneath the colour applied in a transparent manner.*'³ While the head of Saint John the Baptist in this oil sketch is nearly identical to that in the Santa Maria Novella altarpiece, there are several significant differences between the present sheet and the final painting, such as the positioning of the drapery of leopard skin and the hair falling onto the right shoulder of the saint, which is more abundant in the painting⁴. Nevertheless, in this oil sketch, '*The face, the neck, the eminent shape of the nose, and even the shadows that sweetly play over the soft surfaces of the masculine face of the Baptist are, however, completely analogous [with the painting]. The subtle touches of colour on the cheeks and lips, which in the painting accentuate the pathos of the saint's mouth, half open in pronouncing the solemn sacramental blessing, are, in the drawing, canceled in the few thin lines of black chalk and oil colour, which would almost certainly suggest the inspiration of a real model.*'⁵

A recent restoration of the altarpiece of *The Baptism of Christ* has revealed the painter's signature and the date 1572: '*IOANES STRATENSIS / FLANDRVS PICTOR / FACIEBAT 1572*'.⁶ The panel is painted over a preparation consisting only of a thin layer of gypsum mixed with animal glue, and in some parts of the surface the underdrawing is visible. Furthermore, as Alessandra Baroni has noted of the painting, in the course of its restoration, '*some obvious traces of the cartoon have been found. There are often fragments of thick paper along the external edges of the panel, an area that also shows the typical cuts made when a knife is used to remove the thick paper of the cartoon used to transfer the composition to the surface.*'⁷

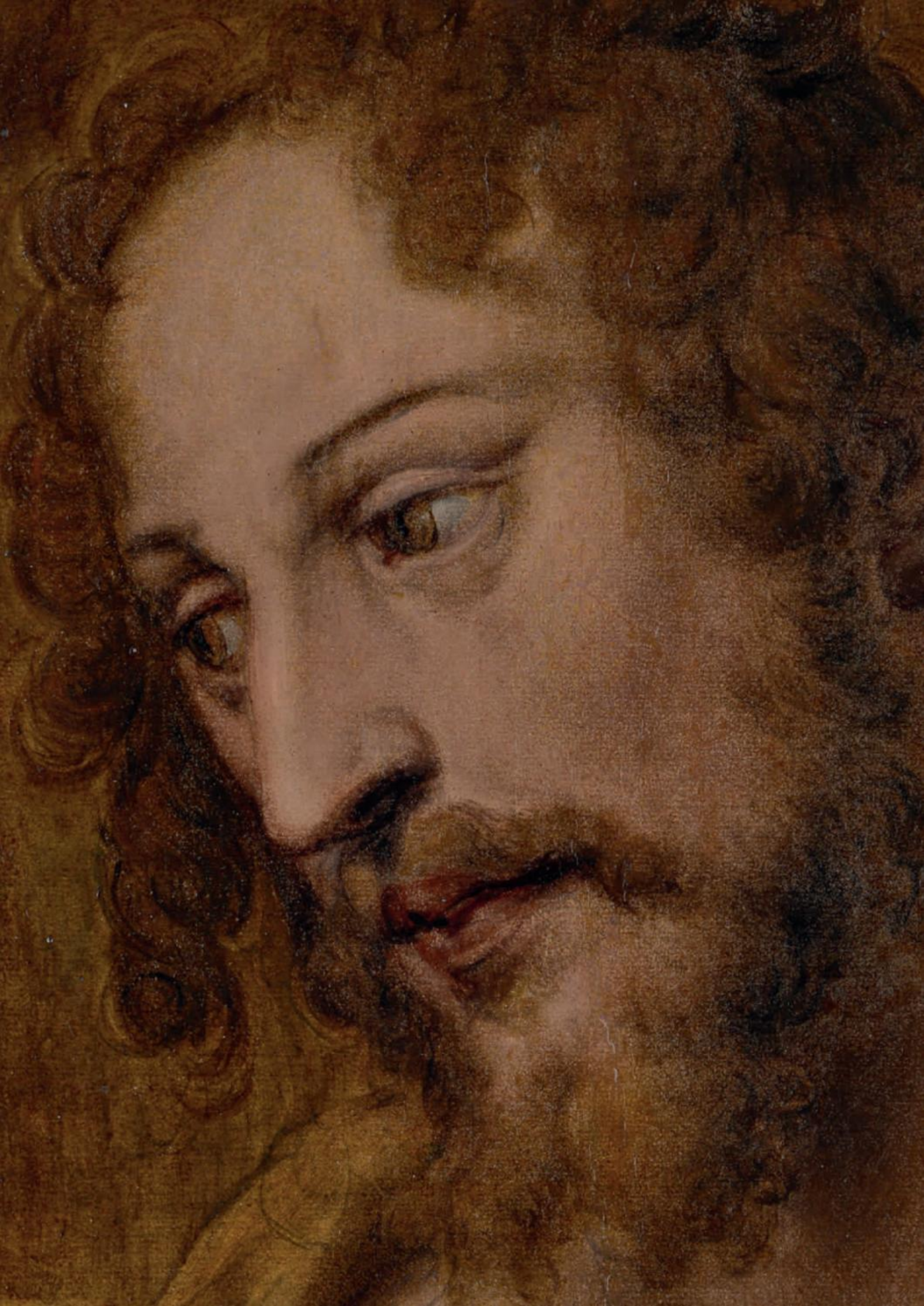


The head of the Baptist in this oil sketch on paper is the same size as that in the painting, and Baroni has plausibly suggested that the present sheet was part of a larger, finished presentation cartoon of the composition (known as a *'ben finito cartone'*), to be shown to the patrons for their approval before work on the painting was begun. This drawing may have been trimmed from such a presentation cartoon, which were often carefully preserved; as has recently been noted, *'The creation of cartoons required a certain level of artisanal skill in addition to a mastery of draftsmanship. Cartoons were labor-intensive and not inexpensive to produce.'*⁸

Baroni has also noted technical similarities between the present sheet and a small monochrome oil sketch of *The Banquet of Cyrus the Great* in the Uffizi⁹, as well as a composition drawing, also in the Uffizi¹⁰, that is a preparatory study for an altarpiece of *Christ Driving the Moneychangers from the Temple* in the Florentine church of Santo Spirito, painted in 1572¹¹. She further comments on the distinct similarities in the physiognomy of Christ in the latter painting in Santo Spirito and the head of the Baptist in the present sheet, suggesting that the same model was used for both. Indeed, the head of Christ in the Santo Spirito *Christ Driving the Moneychangers from the Temple* is, in effect, a reversed version of the head of the Baptist in both this oil sketch and the painting in Santa Maria Novella.

As Alessandra Baroni notes of the present sheet, *'The black chalk is clearly evident and quite visible under the transparent colour...In this drawing the technique is absolutely in line with the graphic style of Stradanus in his preparatory drawings and cartoons for the paintings and tapestries of the sixties and seventies.'*¹² This splendid oil sketch of *The Head of Saint John the Baptist*, in her words, *'not only reunites a work of extraordinary beauty and rarity with the corpus of the Flemish artist's known works, but helps to further define the modus operandi of Stradanus.'*¹³





JAN VAN DER STRAET, called STRADANUS

Bruges 1523-1605 Florence

Men Hunting Bulls with Falcons

Pen and brown ink and brown wash, extensively heightened with white, on buff paper.

197 x 291 mm. (7 ¾ x 11 ½ in.)

The theme of hunting is one that Stradanus treated in his work throughout his career, beginning with the set of tapestries for the Medici villa at Poggio a Caiano, executed in the late 1560s and 1570s. These were much admired, and the tapestries were to become among his most famous works. As Giorgio Vasari wrote of Stradanus, in the 1568 edition of his *Lives*, 'for twenty rooms in the Palace of Poggio a Caiano, for which the tapestries are even now being woven, he has made after the inventions of the Duke cartoons of hunting of every kind of animal, and the methods of fowling and fishing, with the strangest and most beautiful inventions in the world; in which variety of animals, birds, fishes, landscapes, and vestments, with huntsmen on foot and on horseback, fowlers in various habits, and nude fishermen, he has shown and still shows that he is a truly able man, and that he has learned well the Italian manner.'¹

At around the same time that he was working on the Poggio a Caiano tapestries, Stradanus began developing the theme of hunting in a much more varied series of drawings for prints, which he continued to develop and refine for the remainder of his career. (Indeed, Stradanus produced drawings of hunt subjects well into the first years of the 17th century, when he was in his eighties.) Many of his drawings of hunting scenes were translated into engravings by members of the Galle family, the foremost print publishers in Antwerp. As Manfred Sellink has noted of these drawings, 'In style and technique Stradanus combines northern European and Italian influences – betraying both his Netherlandish roots and his professional career in Florence. Rather than emphasizing the linear qualities of his compositions, as most designers of prints tend to do, Stradanus concentrated on the pictorial qualities – using brush and wash to model the composition and all the figures. He was able to do so as he could trust the expertise of the Galle workshop – leading printmakers and publishers in Europe – to translate his designs into engravings of the highest quality.'² Nearly a quarter of the artist's total output of prints was made up of hunting subjects, and, as Marjolein Leesberg has noted, 'in most cases [Stradanus] puts the killing of the wild animal at the centre of his composition.'³

Between 1578 and 1580 the Antwerp engraver and publisher Philips Galle published a set of forty-four prints of hunting subjects after Stradanus's drawings, which were later supplemented by a further sixty scenes. All of these designs by Stradanus were eventually combined and issued by Galle with the title *Venationes ferarum, avium, piscium, pugnae bestiarum: & mutuae Bestiarum* (*The Hunts of Wild Animals, Birds and Fish, the Fights with Beasts and of the Beasts Among Themselves*), a series of 104 prints illustrating myriad forms of hunting and fishing⁴. Issued over a period of several years between 1596 and 1599, the *Venationes* series of engravings proved to be immensely popular and were reprinted several times in Antwerp and Amsterdam throughout the 17th century.

The present composition does not, however, appear in the final publication, and it has been suggested that the design may have been among those been rejected by Galle and therefore never engraved. (This would also explain why this drawing, unlike most other designs by Stradanus for the *Venationes*, is not indented for transfer.) Several other drawings of hunting scenes by Stradanus are also not reproduced in the *Venationes*, and it is likely that the artist in fact produced more designs than were needed; a testament to his lifelong fascination with the theme of hunting. Indeed, as Sellink has pointed out, 'Late drawings of hunts from the years 1602-03 – when Stradanus was eighty years old – attest to his intrinsic

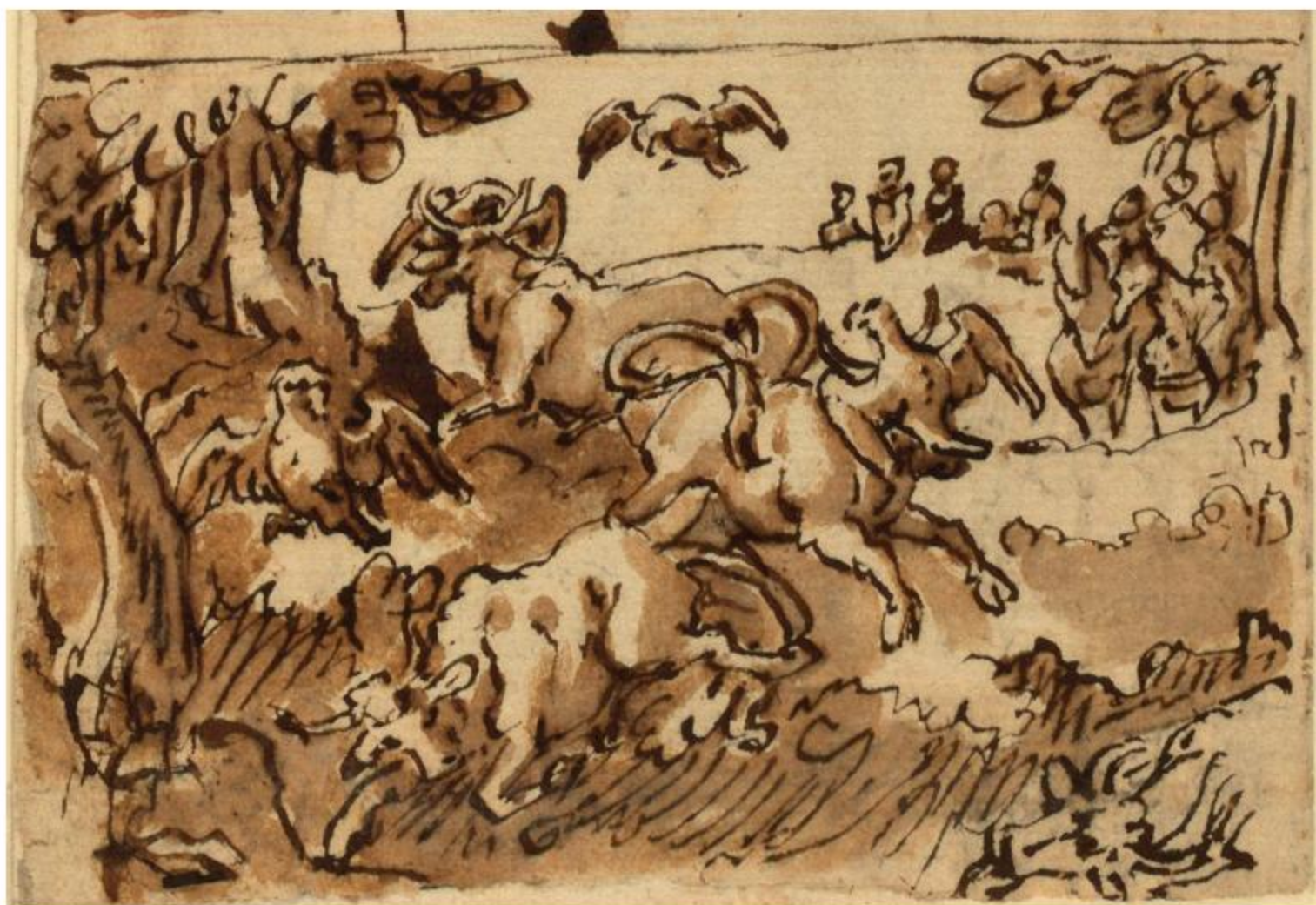


interest in this subject and his continuing desire to rework and expand this remarkable series.¹⁵ The existence of an elaborate design by Stradanus for a frontispiece with animals, dated 1599, in the collection of the Rijksmuseum in Amsterdam⁶, would suggest that the artist may well have been planning another series of prints of hunting subjects before his death in 1605.

A small, rapidly sketched preparatory study by Stradanus for this composition appears on the lower half of a drawing of two bull hunts (fig. 1) in the Cooper-Hewitt, Smithsonian Design Museum in New York⁷; one of a large group of small-scale compositional sketches by the artist in the museum's collection.

A similar bull to that seen in the centre of the present sheet is found in a pen and ink drawing by Stradanus of *A Combat Between a Bull, A Lion, a Horse and Three Dogs in an Arena*, signed and dated 1580, in the Uffizi⁸, which is a preparatory study for one of the prints from the *Venationes* series⁹. The same bull also appears in a signed pen and wash drawing of *A Combat Between a Bull, Two Wolves, A Lion and a Bear in an Arena* in the Rijksmuseum in Amsterdam¹⁰. A handful of other illustrations of bull hunts appear in the *Venationes* prints; two with hunters on horseback armed with lances¹¹, and another with dogs¹², while the series also includes three depictions of various hunts of other creatures with the use of falcons¹³.

Stylistically comparable drawings of hunting scenes by Stradanus are in the collections of the Rijksmuseum in Amsterdam, the Fitzwilliam Museum in Cambridge, the Uffizi in Florence, the J. Paul Getty Museum in Los Angeles, the Louvre in Paris, the Nationalmuseum in Stockholm, and elsewhere, as well as a number of private collections.



1. (detail)



JAN VAN DER STRAET, called STRADANUS

Bruges 1523-1605 Florence

Saint John the Evangelist

Pen and brown ink and brown wash, over an extensive underdrawing in black chalk, with a framing line in brown ink. Oval. Laid down on an old backing sheet. Signed, dated and inscribed *ioan stradanus Achademio - / di fiorenza 1595* in brown ink at the bottom of the image. Inscribed *L.h. Stradan.* [completed with *us*, in a different shade of ink] in brown ink at the lower right of the sheet. Further inscribed *Johannes Evangelista* in brown ink at the upper right of the backing sheet, and numbered ~~82~~ [crossed out] and 5 in brown ink at the upper left and lower right corners of the backing sheet. Inscribed *num. 11* in brown ink on the reverse of the backing sheet.

182 x 133 mm. (7 1/8 x 5 1/4 in.)

PROVENANCE: Victor Sordan, New York; His sale ('*Property of Victor Sordan*'), New York, Parke-Bernet Galleries, 22 October 1970, lot 34 (sold for \$275); Yvonne Tan Bunzl, London, in 1971.

LITERATURE: Liverpool, Walker Art Gallery, *Foreign Catalogue*, 1977, Vol.I, p.277, note 7, under no.6312; Karel G. Boon, *The Netherlandish and German Drawings of the XVth and XVIth Centuries of the Frits Lugt Collection*, Paris, 1992, Vol.I, pp.355-356, under no.201, note 19; Alessandra Baroni Vannucci, *Jan Van Der Straet detto Giovanni Stradano: flandrus pictor et inventor*, Milan, 1997, pp.330-331, no.662 (as location unknown); Stefaan Hautekeete, ed., *From Floris to Rubens: Master Drawings from a Belgian Private Collection*, exhibition catalogue, Brussels and Maastricht, 2016, p.112, under nos.38-39.

The present sheet is closely related to a series of around thirty drawings of prophets and other Biblical figures by Stradanus, all oval in format and of similar dimensions and technique, some of which were engraved by Cornelis Galle. The prints after Stradanus's drawings appeared in two different printed publications. In 1613, several years after the death of Stradanus, nineteen of the drawings, as well as a title page, were published as *Icones Prophetarum Veteris Testamenti* by Theodoor Galle in Antwerp. A further seven prints were added to the series when it was republished, sometime after 1636, by Theodoor's son Johannes Galle, with the title *Icones Prophetarum Veteris Testamenti à Ioanne Stradano delineatae, à Ioanne Gallaeo excusae, à Corn. Gallaeo sculptae. Antverpiae*¹.

Like a handful of examples from this distinctive group of drawings, however, the present sheet does not seem to have been engraved for either of the known editions of the *Icones Prophetarum Veteris Testamenti*, and may have been intended for another series of prints of saints or figures from the New Testament that was never published. As Sarah Van Ooteghem has noted of this series of drawings, '*The diverse media used in these drawings heightens the liveliness of the figures. Pen and brown ink accentuates the contours...probably for the benefit of the printmaker.*'²

Other drawings by Stradanus from this group are today in the collections of the Art Institute of Chicago, the National Gallery of Scotland in Edinburgh, the Walker Art Gallery in Liverpool, the Courtauld Institute Gallery in London, the Pierpont Morgan Library in New York, the National Gallery of Canada in Ottawa, the Fondation Custodia (Frits Lugt Collection) in Paris and the National Gallery of Art in Washington, DC., as well as in several private collections³. A handful of these drawings, including the present sheet, bear dates in the 1590s, and the group as a whole may be dated to the last ten or fifteen years of the artist's life.



actual size

ANNIBALE CARRACCI

Bologna 1560-1609 Rome

River Landscape with Bathers

Pen and brown ink, with touches of light brown wash, and framing lines in brown ink. Laid down on a Mariette mount. Inscribed *Annibale, bello.* and, in a different hand, *1560-1609* in pen and brown ink at the lower right. The Mariette mount inscribed *ANN. CARRACCI* in a cartouche in black ink at the bottom, and numbered *No.28* in black ink at the top and *L232* in black ink at the lower right corner of the mount.

201 x 282 mm. (7 ⁷/₈ x 11 ¹/₈ in.) [sheet]

407 x 537 mm. (16 x 21 ³/₈ in.) [including Mariette mount]

PROVENANCE: Everhard Jabach IV, Paris, by December 1663¹; By descent to his widow, Anna Maria de Groote, and thence to his son, Everard Jabach V; His son, Gerhard Michael Jabach, Livorno; Probably Pierre Crozat, Paris; Pierre-Jean Mariette, Paris (Lugt 2097, and on his mount); His sale, Paris, Hôtel d'Aligre [F. Basan], 15 November 1775 - 30 January 1776, part of lot 310 ('*Quatre autres Paysages avec Figures, à la plume & encre de la Chine.*', sold for 31 francs); Count Moritz von Fries, Vienna (Lugt 2903), his drystamp at the lower left; Purchased for £12 from Riche in May 1919, by A. Paul Oppé, London; Thence by descent.

LITERATURE: Tancred Borenius, 'Drawings and Engravings by the Carracci', *The Print Collector's Quarterly*, April 1922, pp.120-122, illustrated p.119; Denis Mahon and Denys Sutton, *Artists in 17th Century Rome*, exhibition catalogue, London, 1955, p.xx and pp.31-32, no.25; Denis Mahon, *Mostra dei Carracci: Disegni*, exhibition catalogue, Bologna, 1956, pp.158-159, no.235, pl.79; H. E. van Gelder, 'De jonge Huygensen en Rembrandt', *Oud Holland*, 1958, pp.238-241, fig.1; Ralph Holland, ed., *The Carracci: Drawings and Paintings*, exhibition catalogue, Newcastle, 1961, unpaginated, no.94; Roseline Bacou, ed., *Le Cabinet d'un Grand Amateur P.-J. Mariette 1694-1774: Dessins du XV^e siècle au XVIII^e siècle*, exhibition catalogue, Paris, 1967, p.54, no.27; Donald Posner, *Annibale Carracci: A Study in the Reform of Italian Painting Around 1590*, London, 1971, Vol.I, p.113, fig.95 (where dated c.1590); Stephen Michael Bailey, *Carracci Landscape Studies: The Drawings Related to the Recueil de 283 Estampes de Jabach*, unpublished Ph.D dissertation, University of California, Santa Barbara, 1993, Vol.I, p.47, Vol.II, pp.506-507, no.149b, Vol.III, p.925, fig.149b; Babette Bohn et al, *The Katalan Collection of Italian Drawings*, exhibition catalogue, Poughkeepsie and elsewhere, 1995-1996, p.54, under no.34, note 4 (as Agostino Carracci); Catherine Loisel Legrand, 'The Fate of Annibale's Drawings', in Daniele Benati et al, *The Drawings of Annibale Carracci*, exhibition catalogue, Washington, D.C., 1999-2000, p.30; Bernadette Py, *Everhard Jabach collectionneur (1618-1695): Les dessins de l'inventaire de 1695*, Paris, 2001, pp.77-78, no.190, illustrated p.77; Catherine Loisel, *Musée du Louvre: Département des arts graphiques. Inventaire général des dessins italiens VII: Ludovico, Agostino, Annibale Carracci*, Paris, 2004, p.318, under no.802.

EXHIBITED: London, Burlington Fine Arts Club, 1922; London, Royal Academy of Arts, *17th Century Art in Europe*, 1938, no.366; London, Wildenstein, *Artists in 17th Century Rome*, 1955, no.25; Bologna, Palazzo dell'Archiginnasio, *Mostra dei Carracci: Disegni*, 1956, no.236; London, Royal Academy of Arts, *The Paul Oppé Collection*, 1958, no.373; Ottawa, National Gallery of Canada, *Exhibition of Works from the Paul Oppé Collection: English Water Colours and Old Master Drawings*, 1961, no.113; Newcastle, The Hatton Gallery, *The Carracci: Drawings and Paintings*, 1961, no.94; Paris, Musée du Louvre, *Le Cabinet d'un Grand Amateur. P.-J. Mariette 1694-1774: Dessins du XV^e siècle au XVIII^e siècle*, 1967, no.27.

ENGRAVED: In reverse by Jean Pesne for the *Recueil De 283 Estampes Gravées à l'Eau forte par les plus habiles Peintres du tems, d'Après Les Desseins des Grand Maitres que possedoit autrefois M. Jabach. Et qui depuis ont passé au Cabinet du Roy*, Paris, 1675, no.33C.



In his account of the life and work of Annibale Carracci, published in 1672, Giovanni Pietro Bellori noted that, *'One should not omit praise for the landscapes of this master, which today serve as a model for the choice of sites, for the most part delightful views of pastoral villages. His landscape paintings and drawings surpass those of all other painters, except Titian...'*¹² The practice of landscape painting and drawing was a significant part of the work of the Carracci studio, and was carried through to the teachings of the Accademia degli Incamminati, the academy that Ludovico, Annibale and Agostino Carracci established in Bologna in the early 1580s. As Clare Robertson has noted, *'The important rôle that the Carracci, and above all Annibale, played in the development of idealised classical seventeenth-century landscape painting has long been recognized...They seemed to have made numerous drawings for landscapes from the very beginning of their careers. This activity must be seen in the wider context of their general interest in drawing from nature, and their interest in Venetian forms of art...part of the curriculum of the Carracci Academy was to go out into the country and make landscapes.'*¹³

Both Annibale and his elder brother Agostino Carracci produced landscape drawings in pen, and it has sometimes been difficult to differentiate between the drawings of one and the other. As Robertson points out, however, compared to the pen landscapes of Agostino, *'Annibale generally used more energetic, almost impatient pen strokes, with which he creates highly atmospheric effects.'*¹⁴ Annibale's finished landscape drawings in pen and ink, mainly dating from the late 1580s and early 1590s, seem to have been drawn for their own sake, rather than as preparatory studies for paintings, although at the same time they were certainly beneficial in the artist's approach to landscape painting. Diane De Grazia has noted that *'Unlike his careful and detailed rendering of the human figure, Annibale's landscape drawings tend to be quick sketches that evoke the shape of the trees, branches, mountains, roads, and rivers...In spite of Annibale having painted the first wholly independent landscape paintings in the history of western painting...it appears that for him landscape was meant to support the story being told. Biographers related that the Carracci drew landscapes out-of-doors for pleasure, but Annibale used his observations to support a rationally conceived landscape painting style...Landscape and architecture supported his main iconographical interest: the observation of the human figure in all its aspects of movement and attitude.'*¹⁵

An exceptional example of Annibale Carracci's landscape drawings in pen, the present sheet was first published and illustrated by Tancred Borenius, at the time of its exhibition at the Burlington Fine Arts Club in London in 1922. As he wrote, *'Among Annibale's drawings, those of landscape subjects occupy a prominent place: an excellent specimen of them was contributed to the Burlington Club exhibition by Mr. A. P. Oppé, a piece of very free and fluent penmanship, in which the motive, as in so many of the Carracci landscapes, is chosen from a scenery immediately suggestive of that near Bologna around the banks of the Reno, and in which the figure element – bathers in the river – has shed any pretext of sacred or profane history. A previous proud possessor of the drawing has noted, in the lower right hand corner, "Annibale bello", and there is no difficulty in concurring in the appreciative view thus expressed.'*¹⁶ When this drawing was exhibited in London in 1955, Sir Denis Mahon dated the sheet to the second half of the 1580s and noted that it *'illustrates a new attitude towards landscape, obviously of Venetian inspiration, which Annibale brought with him to Rome...'*¹⁷

Mahon also pointed out that this drawing was almost certainly that referred to in a letter of 6 December 1663 from the Dutch statesman and poet Constantijn Huygens the Younger to his brother Christiaan in Paris. In the letter, Constantijn Huygens asked Christiaan to visit the celebrated collection of Everard Jabach, and to look in particular for a certain landscape drawing with bathers by Annibale Carracci. Constantijn Huygens was interested in the drawing as he knew that Rembrandt had a very similar example and he wondered if it might be a copy of the one owned by Jabach. In the letter, he begins by describing the Jabach collection as *'one of the finest in the world for paintings as well as for drawings... There are among other things around fifty landscape drawings done in pen by Annibale Carracci and Uylenburg said that among them there is one with a lot of water and small figures of people who are bathing. I would like that if you see it you would make a quick sketch, [it] does not matter how accurate but only to allow the possibility to see where the figures are and how many, in order to determine if the one which in*



*Rembrandt's collection in Amsterdam which has people bathing by the same master is not a copy, which I do not believe however because of the boldness of the pen.'*⁸

Although Annibale Carracci is thought to have drawn numerous landscapes, only a relatively few can be attributed to him with complete confidence, of which the present sheet is one. The attribution of this drawing has remained almost uncontested since the 17th century, when it was in the possession of Everhard Jabach. It is, in fact, one of Annibale's best-known landscape drawings, its early fame reflected not only in Huygens's letter of 1633, but also in the existence of two copies of it, one in the Louvre⁹ and the other in the Teylers Museum in Haarlem¹⁰.

As Donald Posner has noted of Annibale Carracci, with particular reference to the present sheet, *'Though landscape paintings were always a quantitatively small part of his output, a vast and never-ceasing production of landscape drawings testifies to his deep, abiding love of nature. There are studies of single landscape motifs, such as an isolated pair of trees; scenes of life and recreations in the countryside, like the well-known drawing of men swimming and diving in a river; panoramic views across plains and wooded hills. These drawings were made, mostly, for pleasure, with no thought of a painting in mind, although they served the artist, of course, as reference material when he did paint landscapes. They were later to serve others, too. His followers copied many of them and frequently used them as the basis for their own landscape paintings, this diffusing and enriching the body of material that represents Annibale's vision of landscape.'*¹¹

The present sheet has a long and illustrious provenance, which can be traced back to the 17th century. The first recorded owner of the drawing was the German banker and collector Everhard Jabach IV (1618-1695) who settled in Paris in 1638 and became a naturalized French citizen in 1647. Jabach amassed a formidable collection of paintings, sculptures, drawings and prints, creating arguably the greatest private collection in France in the 17th century. While it was in the Jabach collection, this *River Landscape with Bathers* was engraved, in reverse, by Jean Pesne for the *Receuil de 282 Estampes*, an album of prints after landscape drawings, mainly by the Carracci, in the collection¹². In 1671 Jabach sold most of his collection of drawings, numbering 5,542 sheets, to King Louis XIV. He did not, however, sell all of his drawings, and retained a number of significant works, including the present sheet¹³.

The *River Landscape with Bathers* is likely to have been among a group of more than four hundred drawings purchased from the Jabach heirs by the eminent collector Pierre Crozat (1665-1740). The drawing is next documented in the famous collection of the Parisian connoisseur and collector Pierre-Jean Mariette (1694-1774), who acquired a number of important drawings from the estate sale of Crozat's collection in 1741. Mariette placed the drawing on one of his distinctive blue mounts, in which it has remained to this day¹⁴. Mariette's enormous collection of over nine thousand drawings was dispersed at auction in Paris between November 1775 and January 1776, and the present sheet was one of four landscape drawings by Annibale Carracci sold as one lot, for 31 francs¹⁵. (In the margin of the 18th century French draughtsman Gabriel de Saint-Aubin's illustrated and annotated copy of Mariette sale catalogue, now in the collection of the Museum of Fine Arts in Boston, the artist made a quick thumbnail sketch of the present sheet when it came up for sale.¹⁵)

In the early years of the 19th century, the drawing entered the collection of the Viennese banker Count Moritz von Fries (1777-1826), who assembled a very fine collection of around 100,000 prints and drawings. However, financial difficulties forced him to sell much of his collection from 1820 onwards. The present sheet is next recorded in 1919, when it was purchased in London by the distinguished art historian, scholar and collector A. Paul Oppé (1878-1957), and henceforth remained in his collection, and that of his descendants, for almost one hundred years.



ANN CAILIACI

ALESSANDRO CASOLANI

Mensano 1552-1607 Siena

Two Studies of a Winged Putto

Black chalk, heightened with white chalk, on red prepared paper. Laid down. Numbered 8 in brown ink at the upper right.

172 x 184 mm. (6 ³/₄ x 7 ¹/₄ in.)

PROVENANCE: The Earls of Crawford and Balcarres, Balcarres House, Colinsburgh, Fife; By descent to a private collection.

Older than Francesco Vanni and Ventura Salimbeni, Alessandro Casolani shares with them an important position in Sienese painting of the late Mannerist period. As a youth, he befriended the artist Cristofano Roncalli and, with him, studied in Siena in the 1570s. He received his first independent commission in 1576, for a painting for a chapel in the Duomo in Siena. Casolani accompanied Roncalli to Rome in 1578, but was back in Siena by 1581. Among his works of this period in Siena is a large painting for the Oratorio di Santa Caterina in Fontebranda and an altarpiece of *The Adoration of the Shepherds* for the church of Santa Maria dei Servi. Religious works make up the bulk of Casolani's oeuvre, both in the form of church altarpieces and easel pictures for private patrons, as well as more elaborate projects, such as the decoration of the chapel of the Villa Bartolini at Monistero, near Siena. Casolani worked in and around Siena for most of his career, although between 1599 and 1600 he was in Pavia where, at the behest of Cardinal Federico Borromeo, he contributed to the decoration of the Sagrestia Nuova of the Certosa, working alongside his fellow Sienese painter, Pietro Sorri. Casolani also remained closely associated with Vanni and Salimbeni, collaborating with the latter on the decoration of the Oratory of the Sienese church of Santissima Trinità.

As with his paintings, very few of Casolani's drawings have been published or exhibited. Nevertheless, he does not seem to have been as prolific a draughtsman as either Vanni or Salimbeni. This may have been because, as Flaminio Borghesi, Cardinal Leopoldo de' Medici's agent in Siena, noted of Casolani, 'by his very nature he was not (so they tell me) very fond of drawing, but instead made use of every little bit, correcting them and revising them as he painted.'¹ With his distinctive, somewhat idiosyncratic style as a draughtsman, as Marco Ciampolini has noted, 'Casolani succeeded in creating a graphic language that was both very personal and powerfully striking. It was also a harsh style that was not greatly prized by collectors, who, nonetheless, grasped its importance...Moreover, his graphic art formed one of the fundamental strands of development in seventeenth-century Sienese drawing and lay at the basis of the production of Vincenzo and Francesco Rustici (respectively his brother-in-law and nephew), [Sebastiano] Folli, and Astolfo Petrazzi.'² According to the 17th century biographer Filippo Baldinucci, most of Casolani's drawings were inherited by his son Ilario, who was also an artist. The vast majority of his surviving drawings, like those of Vanni and Salimbeni, are today in the collection of the Biblioteca Comunale in Siena. Many other drawings by the artist are in the Uffizi (part of the collection formed by Leopoldo de' Medici) and the Louvre.

The pose of the winged putti in this drawing is similar to that of an angel in Casolani's monumental altarpiece of *The Adoration of the Shepherds*, signed and dated 1596, in the Duomo in Siena³, as well as in another, equally large *Adoration of the Shepherds* in the Collegiata dei Santi Simone e Giuda in the town of Radicondoli, datable to c. 1590⁴. Similar angels also appear in *The Decapitation of Saint John the Baptist*, painted in the first years of the 17th century and today in the church of Santi Niccolò e Lucia in Casteldelpiano⁵ and a *Martyrdom of Saint Bartholomew*, painted in 1604 for the Chiesa del Carmine in Siena⁶.

Among a handful of stylistically similar drawings by Casolani on red washed paper is a study of the heads of two women and a baby, which was with Colnaghi in 1990⁷.



FRANCESCO MAFFEI

Vicenza c. 1605-1660 Padua

Recto: *A Draped Female Figure*Verso: *Two Studies of Falling Male Nudes*

Pen and brown ink and two shades of brown wash. The verso in pen and grey ink and grey wash. Inscribed *Lattantio* and *Gambara* in brown ink at the top left and top right, and, in a different hand (Resta?), *bresciano* and *scol.o di / Giulio / Campi* in brown ink at the top left and top right. Further inscribed (by Resta) *era tra li donatimi dal S. Pier Antonio della Penna Cavalier / Servitissimo Perugino* at the bottom of the sheet. Numbered *I. 107* in brown ink near the lower right of the sheet.

271 x 159 mm. (10 ⁵/₈ x 6 ¹/₄ in.)

PROVENANCE: Pietro Antonio della Penna, Perugia; Given by him to Padre Sebastiano Resta, Rome (Lugt 2992a), with his inscriptions on the sheet; Presented by Resta, as part of an album of drawings, to Monsignor Giovanni Matteo Marchetti, Arezzo, in 1698; By descent to his nephew, Cavaliere Orazio Marchetti da Pistoia; Sold in 1710 with the Resta collection of drawings, probably through John Talman, to John, Lord Somers, London (Lugt 2981), with the Resta-Somers number *I. 107* at the lower right; Probably his sale, London, Peter Motteaux, 16 May 1717; Pierre-Jean Mariette, Paris (Lugt 1852); His sale, Paris, Hôtel d'Aligre, 15 November 1775- 30 January 1776, part of lot 421 (as Lattanzio Gambara), sold for 15 livres; Count Moritz von Fries, Vienna (Lugt 2903); Probably W. Mellish, London; Galerie de Bayser, Paris, in 1991; Jak Katalan, New York; His sale, London, Sotheby's, 10 July 2002, lot 35; Private collection, France.

LITERATURE: Anon., *Father Resta's Remarks on the Drawings*, British Library MS Lansdowne 802, undated, p.218 (as Lattanzio Gambara); Babette Bohn et al., *The Katalan Collection of Italian Drawings*, exhibition catalogue, Poughkeepsie and elsewhere, 1995, pp.108-111, no.46 (where dated to c.1647); Genevieve Warwick, *The Arts of Collecting: Padre Sebastiano Resta and the Market for Drawings in Early Modern Europe*, Cambridge, 2000, p.198, note 17 (as Lattanzio Gambara); Suzanne Folds McCullagh, ed., *Capturing the Sublime: Italian Drawings of the Renaissance and Baroque*, exhibition catalogue, Chicago, 2012, p.171, under no.95.

EXHIBITED: Poughkeepsie, NY, Frances Lehman Loeb Art Center at Vassar College, and elsewhere, *The Katalan Collection of Italian Drawings*, 1995-1996, no.46.

Relatively little is known of the life of Francesco Maffei, who received his artistic training in his native city of Vicenza, probably with his father Giacomo, and was also a pupil of Alessandro Maganza. The early Mannerist influences on Maffei of Maganza and 16th century Venetian artists like Paolo Veronese and Jacopo Tintoretto was supplemented, following a trip to Venice around 1638, by that of such Baroque masters as Johann Liss, Bernardo Strozzi and Domenico Fetti. Maffei worked mainly in Vicenza, Rovigo, Brescia and Padua, where he spent his final years. He produced a large number of altarpieces and paintings of Biblical subjects, as well as allegorical compositions, and by the 1640s had developed into what one modern scholar has called '*possibly the most brilliant individual to mark seventeenth-century Venetian painting*'¹.

Only around thirty drawings by Francesco Maffei are known today, almost all of which are in pen and ink. As a draughtsman, his work has at times been confused with that of his teacher Maganza, and drawings by him have also been attributed to both Jacopo and Domenico Tintoretto and to Palma Giovane. Many of his drawings reflect something of what has been described as '*Maffei's loose, fantastic, bizarre, and often thrilling painting manner*'². His drawings seem to have been highly regarded by his contemporaries, and are known to have been collected in his lifetime.



Neither side of this drawing may be definitively related to any surviving painting or fresco by Maffei. Nevertheless, the female figure on the recto of the sheet is of a type that appears in a number of works by the artist, such as the very large painting of *The Glorification of Giovanni Cavalli* of 1646 in the church of La Rotonda in Rovigo³ or the equally grand *Glorification of the Podestà Alvise Foscari*, painted in 1655 for the Palazzo del Podestà in Vicenza and today in the Museo Civico there⁴. Also similar are a series of mythological and allegorical female figures frescoed by Maffei between 1647 and 1648 for the Sala dell'Odeo of the Teatro Olimpico in Vicenza⁵. The frescoes, which are today in a poor state of preservation, share a theatricality of both costume and gesture with the figure in the present sheet. Also close in pose and type is the figure of Hagar in Maffei's large painting of *Hagar and the Angel* of c.1657, recently acquired by the Metropolitan Museum of Art, New York⁶.

The studies of falling male nudes on the verso of the sheet are closely comparable to the muscular male figures in the artist's massive canvas of *The Fall of the Rebel Angels*, painted in 1656 for the church of San Michele in Vicenza and today in the Seminario Arcivescovile in the Lombard town of Venegono Inferiore, near Varese⁷. Indeed, the figures on the verso of this drawing may well be tentatively regarded as preliminary studies for the 1656 canvas, although similar nudes are found among the drowning soldiers in Maffei's canvas of *The Passage of the Red Sea* in the Vicentine convent of Santa Lucia⁸, also datable to the 1650s. Stylistic comparisons may also be made with four drawings of male nudes by Maffei – all of which were once attributed to Jacopo Tintoretto – in the Louvre⁹, the Albertina in Vienna¹⁰ and the Istituto Centrale per la Grafica in Rome¹¹, as well as a double-sided sheet sold at auction in 2005 and 2009¹². Another stylistically related drawing by the artist was acquired by the Ashmolean Museum in Oxford in 2002¹³.

The present sheet has a long and interesting early provenance. According to Padre Sebastiano Resta's inscription at the bottom of the sheet, this drawing was given to him by Cavaliere Pietro Antonio della Penna of Perugia¹⁴. It was Padre Resta who attributed the sheet to the 16th century Brescian painter Lattanzio Gambara (c.1530-1573), and the drawing retained this incorrect attribution for much of its subsequent history. One of the leading collectors of drawings in Italy in the 17th century, the Oratorian priest Padre Sebastiano Resta (1635-1714) assembled a large and significant group of some 3,500 sheets, gathered into about thirty albums. At least nineteen of these albums were compiled by Resta for his patron and fellow collector Giovanni Matteo Marchetti (1647-1704), Bishop of Arezzo. After Marchetti's death in 1704, his Resta albums were offered for sale by his heirs, and were eventually acquired in 1710 by John, Lord Somers (1651-1716), Lord Chancellor of England. The Resta albums were in England by 1711, but Somers soon decided to break up the albums and have the drawings remounted. Before doing so, however, he had fourteen original Resta volumes lettered from A to O, with each drawing within them numbered consecutively, together with the album letter, on the recto. On the present sheet, this so-called Resta-Somers number is the *I. 107* inscribed near the lower right corner¹⁵.

The year after Somers' death in 1716, his drawings were sold at auction in London. The present sheet is next recorded in the famous collection of the renowned Parisian connoisseur Pierre-Jean Mariette (1694-1774), whose collection of over nine thousand drawings was dispersed at auction over a period of forty-two days in two and a half months, between November 1775 and January 1776. This drawing is probably that described in the Mariette sale catalogue as '*une Etude de femme drapée, au bistre*' by Lattanzio Gambara, and was sold, together with two other drawings attributed to the same artist, for fifteen livres. The next known owner of the drawing was the collector Count Moritz von Fries (1777-1826) of Vienna. When financial difficulties forced him to sell his collection, however, the drawings were given to one of his creditors, a certain W. Mellish of London, and were soon dispersed.

A fine and interesting addition to the still small corpus of drawings by Francesco Maffei, this double-sided sheet is a characteristic example of the artist's distinctive and idiosyncratic draughtsmanship. As one scholar has noted, '*Francesco Maffei was certainly one of the most fascinating artistic personalities of the entire seventeenth century in northern Italy. Few if any matched his originality as a painter and, as one would expect, this applies equally to his draughtsmanship.*'¹⁷



verso

GERRIT BATTEM

Rotterdam 1636(?)–1684 Rotterdam

A Scene of Combat Before a Sacrificial Altar

Pen and black ink and white gouache, on brown prepared paper, *en grisaille*. Laid down. Signed *Battem* in black ink at the upper right.

146 x 252 mm. (5 ³/₄ x 9 ⁷/₈ in.)

PROVENANCE: A partial, unidentified collector's mark stamped in red ink at the lower left.

Although his birth does not appear to be documented, it is thought that Gerrit Battem was born in Rotterdam in 1636. Nothing is known of his training, although he was born into a family of artists and may have studied with an uncle, the landscape painter Abraham Furnerius, while the influence of another uncle, the painter Philips Koninck, is particularly noticeable in his work. Battem first appears in documents as a painter in Rotterdam in 1665. Two years later he was married in Utrecht, where he is documented until 1669, at which time he is thought to have returned to Rotterdam, where he appears to have worked for the remainder of his career. Like many artists of the period, Battem seems to have also been engaged on a second career, since in 1674 he is listed in Rotterdam tax records as an innkeeper.

Battem's oeuvre as a painter is very small, numbering only around forty works. He is instead best known for his landscape gouaches, depicting winter landscapes, city views and imaginary mountain scenes. Despite their popularity with collectors, only around sixty of these highly detailed gouache landscapes by Battem survive today. None are dated, and the consistency of the artist's style means that only an approximate chronology may be imposed on the group, but it has nevertheless been thought that Battem created these bodycolour landscapes between 1665 and his death in 1684, with the majority dating to the 1670s.

Battem also produced a small number of Biblical or mythological scenes in monochrome, such as the present sheet, which have been dated to the second half of the 1650s. Only around fifteen examples of these *grisailles* are known today, including three drawings of *The Lamentation*, *The Entombment* and *Christ and the Woman of Samaria* in the British Museum¹, and two drawings of *Christ Falls Under the Weight of the Cross* and *The Adoration of the Magi* in the Louvre². Also part of this group are two gouache compositions of *The Crucifixion*; one in the Fondation Custodia (Frits Lugt Collection) in Paris³ and the other in the Cleveland Museum of Art⁴, as well as an *Adoration of the Shepherd*, formerly in the collections of Saam and Lily Nijstad and Dorothy Braude Edinburg and now in the Art Institute of Chicago⁵.

All of these works, which 'show the gouache technique to perfection, especially in the handling of dramatic lighting'⁶, reflect the influence of the German painter Adam Elsheimer, probably filtered through the reproductive prints of his Dutch follower Hendrick Goudt, while some of the compositions also reflect Battem's study of prints by Rembrandt. Although most depict scenes from the New Testament, they are of different sizes and formats, and are unlikely to have been conceived as a series. Instead, finished and signed *grisaille* drawings such as the present sheet, like many of the artist's better-known gouache landscapes, may well have been intended as autonomous works of art in their own right.

This *Scene of Combat Before a Sacrificial Altar* is one of the rare *grisailles* by Battem not to depict a Biblical scene. A drawing of a similar technique and an analogous subject, depicting *A Woman Being Murdered by a Soldier in a Temple*, appeared at auction in New York in 2012⁷.



actual size

JAN DE BISSCHOP

Amsterdam 1628-1671 The Hague

A Hillside and Trees, near The Hague

Pen and brown ink and brown wash, with framing lines in brown ink. Inscribed by the artist *Buyten den Haegh bij Dorpen laen.* in brown ink on the verso.

102 x 155 mm. (4 x 6 1/8 in.)

PROVENANCE: Sale, Foster's, 23 October 1929 [catalogue untraced]; Purchased from Crook in 1929 by A. Paul Oppé, London; Thence by descent.

EXHIBITED: London, Royal Academy of Arts, *The Paul Oppé Collection*, 1958, no.437.

Trained as a lawyer, Jan de Bisschop worked in the legal profession throughout his life, but was also a talented amateur draughtsman and printmaker. He may have studied in the mid-1640s with Bartholomeus Breenbergh, who certainly had a profound effect on his manner of drawing. (As one scholar has noted, 'Breenbergh must have taught him to exploit the contrast of the washes and reserved areas of paper to evoke spatial depth and convey the effect of bright sunlight and rich, subtly gradated shadows.'¹) From the beginning of his artistic career, de Bisschop adopted Breenbergh's method of using the white of the paper as a source of bright light, against which shadows were applied with a brush. He produced broadly drawn landscapes in wash, portrait drawings, genre subjects and copies after paintings and sculpture by earlier Italian or Netherlandish artists, as well as numerous Italianate views, although he never seems to have actually travelled to Italy. Much of the last years of his career were spent in the production of a series of prints after antique sculpture, published as *Signorum veterum icones* in 1669, and another set of etchings after drawings by Italian artists, which appeared, under the title *Paradigmata Graphics variorum artificum*, in 1671, the year of his death from tuberculosis.

The surviving corpus of drawings by de Bisschop is thought to number over five hundred sheets. His earliest extant drawings date from 1648, the same year that he began his law studies in Leiden. He produced a large number of landscape drawings between the late 1640s and the 1660s, mainly of views around Leiden and The Hague, and often inscribed his drawings on the verso with topographical notes². As a draughtsman, he worked mainly with pen and brush, producing drawings characterized by a distinctive tone of reddish-brown wash, perhaps achieved by the mixing of copper red with black (India) ink, which came to be known as '*biscchops-inkt*', or 'Bisschop's ink'. In his seminal 1971 study of the drawings of Jan de Bisschop, whom he aptly describes as '*one of the most productive of the seventeenth-century amateur artists and one of the most acute observers of sunlight in Holland*'³, J. G. van Gelder notes that, '*Drawings by De Bisschop which have seldom or never been exposed to the light still show a strong effect of light and shade, with a surprising amount of gradation in the shadows.*'⁴ That his drawings were popular with collectors long after his death is seen in the fact that the noted 18th century collector of drawings Valerius Röver owned more than eighty landscape sketches by the artist.

A particularly fine and attractive example of Jan de Bisschop's mature draughtsmanship, the present sheet was drawn near The Hague, according to the artist's inscription on the verso⁵. De Bisschop had settled in The Hague in 1652, serving as a lawyer at the court of the Stadtholder. He made numerous drawings of views in The Hague and the surrounding countryside, and, particularly in the 1660s, frequently drew in the Haagse Bos, the extensive woodland that was part of the city. A splendid example of the artist's luminous wash drawings of the 1660s, this very freely executed sheet is, in many ways, reminiscent of the drawings of such noted contemporaries as Claude Lorrain and Nicolas Poussin, whose drawings de Bisschop may have seen in Breenbergh's studio.



actual size

GODFRIED MAES

Antwerp 1649-1700 Antwerp

The Head of Medusa

Pen and brown ink, with traces of black chalk, within framing lines in brown ink. Signed and dated G: Maes (with a paraphe): *del: / 1680.* in brown ink at the bottom.
243 x 180 mm. (9 1/2 x 7 1/8 in.)

PROVENANCE: Anonymous sale, London, Sotheby's, 11 July 2001, lot 39 (sold for £20,400); Didier Aaron Inc., New York; Private collection.

LITERATURE: *The Burlington Magazine*, March 2002 [advertisement]; Clifford S. Ackley, 'The Intuitive Eye: Drawings and Paintings from the Collection of Horace Wood Brock', in Horace Wood Brock, Martin P. Levy and Clifford S. Ackley, *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, exhibition catalogue, Boston, 2009, pp.95-96, no.93, illustrated p.97.

EXHIBITED: Boston, Museum of Fine Arts, *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no.93.

The Flemish painter and draughtsman Godfried Maes studied in his native Antwerp with his father and with the painter Pieter van Lint. He was admitted to the painter's guild in Antwerp in 1672, becoming dean of the guild ten years later. He spent his entire career in Antwerp, receiving commissions for altarpieces and history paintings from churches and collectors in Antwerp, Brussels and Liège. Much of his work is in a grand scale, such as a large altarpiece of *The Martyrdom of Saint George*, painted in 1681 for the Antwerp church of St. Joris and today in the Koninklijk Museum voor Schone Kunsten in Antwerp, and Maes may be regarded as among the last of the Flemish Baroque artists. Among his important patrons was Eugen Alexander Franz, Prince of Thurn and Taxis, for whose palace in Brussels he painted an allegorical ceiling painting glorifying the Thurn and Taxis family. Maes worked as a designer of tapestry cartoons, often in collaboration with the tapestry workshop of Urbanus Leyniers in Brussels, and also produced book illustrations and a number of etchings. One of his last major decorative projects was the ceiling decoration of the Palace of Coudenberg in Brussels for the governor of the Spanish Netherlands, Maximilian II Emanuel, Elector of Bavaria, on which he worked between 1697 and 1700.

A gifted draughtsman, Maes produced numerous drawings, both as preparatory studies for paintings and as finished, independent works. Arguably the most significant example of the latter group are a series of 83 elaborate pen and wash drawings illustrating various episodes from Ovid's *Metamorphoses*. Perhaps intended as book illustrations or designs for prints, these refined drawings were, however, never reproduced or published in his lifetime. In 1717 the artist's widow sold all the drawings to the art dealer Jacob de Wit, and they were eventually used as illustrations for a 1732 translation of the *Metamorphoses* into French. The original drawings by Maes remained together until 1762, when they were dispersed at auction in Amsterdam.

A tour de force of bold penwork, this extraordinary sheet may be ranked among the finest known drawings by Godfried Maes. Highly finished and elaborately signed and dated, with drawn framing lines,



W. H. P. Del.

it must have been produced by the artist as an autonomous work of art, to be sold to a collector. Indeed, the present sheet can be regarded as a successor to a type of sophisticated drawing known as a *federkunststuck* – an elaborate pen and ink drawing made as a virtuoso imitation of an engraving – produced by such artists of the previous generation as Hendrick Goltzius and Jacob Matham.

Maes treated the subject of the Gorgon Medusa in at least two other drawings, both from the series of finished composition drawings of scenes from Ovid's *Metamorphoses*. A drawing of *Perseus Flies Away with the Head of the Medusa* was sold at auction in Paris in 2012¹, while a drawing of *Perseus Shows the Head of Medusa* is in the Rijksprentenkabinet in Amsterdam².





PIER LEONE GHEZZI

Rome 1674-1755 Rome

Portrait of Serafino Falzacappa, Seated at a Table

Pen and brown ink, with double framing lines in brown ink. Partially inscribed and dated 1714 in brown ink on the verso, in the upper right margin.

172 x 272 mm. (6 ³/₄ x 10 ³/₄ in.) [image]

197 x 302 mm. (7 ³/₄ x 11 ⁷/₈ in.) [sheet]

PROVENANCE: Presumably the Falzacappa family, Corneto (Tarquinia).

*'During the first half of the eighteenth century there was no more remarkable or engaging artistic personality in Rome than Pier Leone Ghezzi. His accomplishments as a painter and his manifold activities in the artistic society of Rome have today been overshadowed by his fame as the first "professional" caricaturist.'*¹ This apt description sums up one of the most fascinating characters of 18th century Rome. A pupil of his father, Giuseppe Ghezzi, at the Accademia di San Luca in Rome, Pier Leone Ghezzi was from an early age encouraged to develop his skills as a draughtsman. His earliest known painting is dated 1698, and in 1705 he was admitted to the Accademia di San Luca, followed four years later by his appointment as a Painter of the Apostolic Chamber. Named a Knight of the Order of Christ by Pope Clement XI, who was to be one of his most loyal and supportive patrons, Ghezzi worked on some of the major artistic projects of Clement's long papacy, notably contributing to the fresco decoration of the nave of San Clemente in 1715 and completing a painting for St. John Lateran in 1718. He was also put in charge of the papal painting collections, as well as the mosaic and tapestry factories. Among Ghezzi's other important patrons in Rome was Cardinal Alessandro Falconieri, who in the 1720s commissioned from him frescoes for the Villa Falconieri at Frascati and at another villa in Torre in Pietra. Ghezzi produced paintings for churches in Rome and elsewhere throughout the 1720s and 1730s, as well as numerous portraits, and a series of landscapes painted in 1747 for the papal summer villa at Castel Gandolfo. He was also active as an engraver, antiquarian and art restorer, and was an accomplished musician. Towards the very end of his life, however, he seems to have devoted himself mainly to the production of caricature drawings.

As a draughtsman, Ghezzi is best known for his pen and ink caricatures of various members of Roman society, of which some three thousand examples have survived, and which together create a vivid picture of Rome in the 18th century. As Edgar Peters Bowron has noted, *'Ghezzi's caricatures and gently satirical portraits offer an engaging impression of eighteenth-century Roman life: his work comprises the richest iconographic source of this period. He recorded the activities of the common people as well as those in the upper strata of society, and had a keen eye for the queer and amusing events of everyday life.'*² While the practice of making caricature drawings is one that Ghezzi may not be said to have invented, he was certainly the first artist to establish a reputation in this field, so much so that he was known as *'il famoso cavaliere di caricature'*. His earliest humorous drawings date from around 1700, and he continued to produce these works for the remainder of his career, selling them to collectors all over Europe. Many of these caricature drawings were bound into albums, of which the most significant group is a series of eight volumes – entitled by the artist *'Il Mondo Nuovo'* and divided into different categories by subject or profession – in the collection of the Vatican Library.

Dated 1714, the present sheet is a portrait of Serafino Nicola Falzacappa (b.1706), the young son of one of Ghezzi's longstanding patrons. The Falzacappa family came from the ancient Etruscan city of Corneto (today called Tarquinia), northwest of Rome, and are known to have commissioned several works from Ghezzi. Around 1712, the artist painted an altarpiece of *The Madonna and Child with Saints*



Joseph and Felix of Cantalice for the church of San Giuseppe in Corneto, under the patronage of Serafino's father, Giovanni Vincenzo Falzacappa. Over the next few years, Ghezzi also produced a number of drawn and painted portraits of members of the Falzacappa family.

Closely related to the present sheet is another finished portrait drawing by Ghezzi of the young Serafino, this time accompanied by his brother, in a double portrait of *Francesco and Serafino Falzacappa Seated at a Table, Studying and Writing* (fig. 1) in the J. Paul Getty Museum in Los Angeles³. In the Getty drawing, Serafino practices writing his name on a piece of paper, while his older brother Francesco⁴ places both of his hands on a book, as if interrupted in his reading. Both the Getty drawing and the present sheet show the children not in a formal context, but engaged in an everyday activity, which adds greatly to the appeal of the drawings. It is likely that both drawings were produced while Ghezzi was visiting the Falzacappa family in Corneto. With their framing lines and large margins, they were almost certainly intended as finished works of art, and may well have been commissioned by the Falzacappa family, or given to them by the artist. The same is true of two finished portrait drawings by Ghezzi of other members of the Falzacappa family, including one of Serafino's mother; a *Portrait of the Contessa Agnese Sguazzi Falzacappa, with a Nun and an Abbot*⁵, and a *Portrait of the Mother of the Contessa Falzacappa*⁶. A painted three-quarter length portrait by Ghezzi (fig. 2) of the same sitter, Serafino Falzacappa, but slightly older than he appears in this drawing, was recently sold at auction in Italy⁷.

Among comparable drawings of children by Ghezzi are two studies of *A Boy Standing with One Hand in his Pocket* and *A Beggar Boy Standing, Pointing with his Right Hand* in the Museum of Fine Arts in Boston⁸ and a *Peasant Woman with a Child from Filacciano* in the Biblioteca Vaticana, Rome⁹. Also stylistically comparable is an early pen and ink self-portrait drawing – depicting the artist as a young man, seated at a desk and in the act of drawing a portrait – in a private collection in London¹⁰.

This charming, intimate drawing of the young Serafino Falzacappa seated at a table is among the relatively few portraits, as opposed to caricatures, in Pier Leone Ghezzi's drawn oeuvre, and is executed with a more refined pen technique than is seen in the artist's caricatures. As Didier Bodart has noted of the related drawing of the Falzacappa brothers now in the Getty Museum, in terms that may equally be applied to the present sheet, 'One of the most original and exceptional drawings of this period [is] the Portrait of Serafino and Francesco Falzacappa... The psychological insight of this work [and] its acute sense of composition and exceptional delicacy are seldom found in Pier Leone's drawings... These drawings which are not overdone, and which have a precise and exciting realism, are rare in Ghezzi's graphic production.'¹¹



1.



2.



Saint Christopher and the Christ Child

Pen and brown ink and grey and brown wash, heightened with white, with framing lines in brown ink.
215 x 171 mm. (8 1/2 x 6 3/4 in.)

LITERATURE: Marco Ciampolini, *Pittori senesi del Seicento*, Siena, 2010, Vol.II, p.495, illustrated p.493.

Giuseppe Nicola Nasini was the most famous member of a family of painters – including his father, brother and son – that came to dominate the artistic scene in Siena in the late 17th and early 18th centuries. He was trained under Ciro Ferri at the Accademia Medicea in Rome in the early 1680s, and in 1689, after a period of three years in Venice, entered the service of the Grand Duke Cosimo III de' Medici in Florence, for whom he painted a series of four large canvases for the Palazzo Pitti between 1690 and 1694. In the first quarter of the 18th century Nasini executed several works for Roman churches, and in 1718 was one of twelve leading painters – including Sebastiano Conca, Pier Leone Ghezzi, Benedetto Luti and Francesco Trevisani – commissioned by Pope Clement XI to provide paintings for the nave of San Giovanni in Laterano. Not long after his return to Siena, Nasini had risen to a position as the leading painter in the city, heading a large and busy workshop. By the late 1720s he was providing paintings and frescoes for churches, palaces and villas in and around Siena, through which he introduced the Baroque manner of Luca Giordano to his native city. In the 1730s, assisted by his son Apollonio, Nasini completed an extensive series of frescoes for the chapel of the villa of the Bichi Borghesi family at Scorgiano, and a cycle of scenes from the life of the Virgin for the Certosa di San Niccolò at Maggiano.

Nasini was arguably the most prolific Siennese draughtsman of his day. His drawings remain indebted to the example of his teacher, Ciro Ferri, and are characterized by heavy drapery, thick pen lines and a generous application of brown wash and white heightening. The largest surviving group of drawings by the artist is in the Biblioteca Comunale in Siena and the Uffizi in Florence.

The present sheet is a preparatory study for one of the artist's last major works; an altarpiece of *Saint Christopher* (fig. 1) in the right-hand transept of the chapel of the Bichi Borghesi villa at Scorgiano, near



Casole d'Elsa¹. The extensive decoration of the Bichi chapel, executed in the early 1730s, was much admired by later critics and historians. The scheme was noted in a 19th century biography of Nasini, written by a descendant: 'After this time [when the artist was working in Rome], Nasini returned to Siena, and produced numerous works in several churches, palaces, villas, etc., among which should in particular be noted those works made for the chapel in Scorgiano, the villa of the Counts Bichi-Borghesi, which may be designated among the most beautiful works by our artist.'²



actual size

JEAN-BAPTISTE MARIE PIERRE

Paris 1714-1789 Paris

Naiads and Dolphins

Pen and brown ink and brown wash, over an underdrawing in black chalk, heightened with touches of white, on buff paper. Framing lines in brown ink. Faintly and indistinctly inscribed (f. Boucher?) in red chalk at the lower right.

237 x 321 mm. (9 ³/₈ x 12 ⁵/₈ in.)

PROVENANCE: Anonymous sale, Neuilly, Hôtel des Ventes de Neuilly, 12 June 2001, lot 10; Private collection, New York.

LITERATURE: Nicolas Lesur and Olivier Aaron, *Jean-Baptiste Marie Pierre 1714-1789: Premier peintre du roi*, Paris, 2009, p.446, no.D.395 (where dated c.1762-1765).

Jean-Baptiste Marie Pierre enjoyed a highly successful career as a painter of easel pictures, church altarpieces and large-scale decorative schemes between the 1740s and the 1760s. He won the Grand Prix de Rome at the age of twenty, and studied in Rome between 1735 and 1740. Pierre made his debut at the Salon the following year, and was *reçu* at the Académie Royale in 1742. In the second half of the 1740s and early 1750s he painted several works for Parisian churches, including altarpieces for Saint-Germain-des-Prés, Saint-Louis du Louvre, Saint-Sulpice and Saint-Roch, where he also painted the cupola of the church. In 1752 Pierre was named *premier peintre* to the Duc d'Orléans, for whom he produced ceiling paintings for the Palais Royal the following year. He also painted mural and ceiling decorations for the châteaux of Fontainebleau, Versailles and St.-Cloud, and tapestry designs for the Gobelins factory. In 1770 Pierre was named *premier peintre du roi* and director of the Académie Royale. From then on he was mainly engaged on administrative tasks, with a decline in his painted output.

Sea nymphs or naiads appear in a handful of mythological pictures by Pierre¹. The present sheet may be compared both stylistically and thematically with a larger and more highly finished drawing of *Cybele Prevents Turnus from Setting Fire to the Trojan Fleet by Transforming their Ships into Sea Goddesses* (fig.1), in the Metropolitan Museum of Art in New York². Indeed, this drawing may be an early idea for the sea nymphs in the larger composition in the Metropolitan Museum, with which it shares a similar treatment of the nude female figures and dolphins.









JEAN-BAPTISTE PILLEMENT

Lyon 1728-1808 Lyon

River Landscape with Figures Fishing

Blue, black, white and touches of coloured chalks on prepared canvas.

291 x 405 mm. (11 1/2 x 15 7/8 in.)

PROVENANCE: Saidye Rosner Bronfman, Montreal; The Saidye Bronfman Foundation; Their sale, New York, Christie's, 10 January 1996, part of lot 220; Private collection, London.

LITERATURE: Neil Jeffares, *Dictionary of pastellists before 1800*, London, 2006, p.442 (not illustrated); Neil Jeffares, 'Jean-Baptiste Pillement', *Dictionary of pastellists before 1800* [online edition], no.J.592.56.

Among the most influential decorative and ornamental draughtsmen working in Europe in the latter half of the 18th century, Jean-Baptiste Pillement was a gifted painter of pastoral landscapes, marines, flowerpieces and *chinoiserie*s. A precocious talent, by the age of fifteen he was working as a designer at the Gobelins tapestry factory in Paris. At the age of seventeen, he left France to spend three years in Madrid; the first in a long series of travels throughout Europe over the next forty years. After a period in Lisbon, Pillement worked in London between 1754 and 1763. His pastoral scenes, seascapes and picturesque views found an appreciative audience in England, and he became a popular and respected member of artistic society in London. It was also in England in the 1750s that some of his ornamental designs were first engraved and published. During the 1760s Pillement received prestigious commissions in Vienna from the Empress Maria Theresa and the Prince of Liechtenstein, and from King Stanislas August Poniatowski in Poland. In France, he was named *peintre de la reine* in 1778, painting three decorative canvases for Marie Antoinette's Petit Trianon at Versailles; the only instance in his long career of an official French commission. For much of the 1780s he worked in Portugal and Spain. Returning to France in 1789, he spent much of the 1790s working in the province of Languedoc. The last years of Pillement's career were spent in his native Lyon, where he was employed at the Manufacture de Soie et des Indiennes and gave lessons in decoration and design. He died in relative obscurity at the age of eighty, having suffered from the decline of the French taste for the rococo after the Revolution.

This and the following pastel landscape were undoubtedly intended as independent works of art in their own right. Pastoral scenes such as these are typical of Pillement's approach to the depiction of nature, reflecting his study of 17th century Dutch painters such as Jan Both, Aelbert Cuyp and Nicolaes Berchem.





JEAN-BAPTISTE PILLEMENT

Lyon 1728-1808 Lyon

Landscape with Figures by the Ruins of a Roman Aqueduct

Blue, black, white and touches of coloured chalks on prepared canvas. Signed *Jean Pillement* in white chalk at the lower left.

292 x 406 mm. (11 1/2 x 15 7/8 in.)

PROVENANCE: Saidye Rosner Bronfman, Montreal; The Saidye Bronfman Foundation; Their sale, New York, Christie's, 10 January 1996, part of lot 220; Private collection, London.

Pillement's landscapes are not usually topographical views of a particular location, but instead depict bucolic scenes of man and nature in harmony. As Maria Gordon-Smith has noted, '*His figures of shepherdesses, herdsman, fishermen and washerwomen seem to rest happily or go about their innocent daily tasks in the company of their friendly cows, sheep, goats, donkeys, dogs, etc., all of which are equally as important as the masters who guard them. Nature is usually benevolent...The total effect is an inviting Arcadian stage.*'¹ This pair of landscapes belong to a small group of pastoral subjects by Pillement executed in shades of blue pastel applied directly onto prepared canvases; a somewhat unusual technique that the artist occasionally adopted. Although pastel landscapes in this distinctive blue tonality are quite rare in Pillement's oeuvre, their origins can be traced to an important decorative project undertaken by the artist during his stay in Vienna between 1763 and 1765. Pillement received a commission from the Empress Maria Theresa for a series of eighteen large landscapes and seascapes – all drawn in blue monochrome pastel on prepared canvases – for a room (known as the *Blaue Pastellzimmer*, or Blue Pastel Room) in her summer residence, the *Blauerhof* (or Blue Palace) at Laxenburg, outside Vienna. Eleven of these large blue pastel scenes survive today, in the *Historisches Museum der Stadt Wien* in Vienna².

These two landscapes are very similar in technique, subject, mood and effect to the series of Laxenburg pastels, and must have been inspired by them. A similar pair of blue pastel landscapes on canvas, both dated 1767, was sold at auction in France in 2011³, and the present pair may also perhaps be dated to this relatively early part of Pillement's career, within a few years of his work for Maria Theresa in Vienna. However, the artist appears to have occasionally produced such works later in his life as well; another pair of comparable blue monochrome pastel landscapes, one of which is dated 1790, are in an American private collection⁴. Pillement also produced a handful of landscapes similar in colouring and effect, but drawn on blue paper rather than on a prepared canvas, such as a drawing of peasants near a farm, signed and dated 1795, in the *Musée des Beaux-Arts* in Béziers⁵.





UBALDO GANDOLFI

San Matteo della Decima 1728-1781 Ravenna

Three Men Playing Dice in a Landscape

Pen and brown ink and brown wash, over a black chalk underdrawing, with framing lines in brown ink.
211 x 290 mm. (8 1/4 x 11 3/8 in.) [sheet]

PROVENANCE: Wolfgang Ratjen, Munich; The Stiftung Ratjen, Vaduz, Liechtenstein, until 1996; Flavia Ormond, London, in 1997; Private collection.

LITERATURE: Donatella Biagi Maino, 'Rileggendo Diderot', in Donatella Biagi Maino, ed., *Gaetano e Ubaldo Gandolfi: Opere scelte*, exhibition catalogue, Cento, 2002, pp.29-30, fig.18.

Ubaldo Gandolfi entered the Accademia Clementina in Bologna at an early age, and by 1745 had already won a prize for figure drawing, earning two more in the next four years. Between 1749 and 1759, however, he does not appear in any records of the Accademia, and it may be supposed that he spent some of this period travelling around Italy¹. One of his first independent projects was the decoration of several rooms in the Palazzo Malvasia in Bologna, commissioned around 1758 by the Bolognese nobleman and art historian Carlo Cesare Malvasia. Together with his younger brother Gaetano, Ubaldo visited Venice in 1760; a trip that was to have a significant impact on the artist's later work, with its vigorous brushwork and expressive treatment of colour. Throughout much of his career Ubaldo maintained close contacts with the Accademia Clementina, where in 1761 he was appointed one of four *direttori di figura*, or professors of life drawing. One of his most important patrons was the Marchese Gregorio Casali, a fellow member of the Accademia, who commissioned several works from the artist, notably two large paintings of *Perseus and Andromeda* and *Selene and Endymion* for the Palazzo Pubblico in Bologna. Few of Ubaldo's large-scale mural decorations survive today, however, apart from an *Apotheosis of Hercules* in the Palazzo Malvezzi in Bologna. Over a career of some thirty years, he was active as a painter of frescoes, altarpieces and mythological scenes, as well as a charming series of small, informal portraits of women and children that have the appearance of character studies. He also worked as a sculptor, and produced a handful of terracotta sculptures of saints. However, he seems to have struggled to win commissions for major religious pictures, and never achieved the level of success enjoyed by his brother Gaetano.

Like his brother, Ubaldo Gandolfi was highly regarded as a draughtsman in his lifetime. Many of his drawings remain unconnected to surviving paintings by the artist, however, and several have the appearance of being independent compositions. In fact, it has been suggested that, '*chronically lacking commissions, [he] often fulfilled his creative urges and "kept his hand in" by making drawings.*'² This engaging genre scene is likely to have been intended as an autonomous, finished drawing in its own right, as is also suggested by the framing lines surrounding the composition and the large margins of the sheet. Stylistically and thematically comparable drawings by Ubaldo Gandolfi include a study of *A Group of Nude Men Listening to One Playing the Lute*, in the Rijksuniversiteit in Leiden³, and a pair of *Pastoral Scenes* in a private collection in Milan⁴. Also comparable in handling and technique is a drawing of *Mercury Playing his Flute to the Sleeping Argus*, with Colnaghi in 1988⁵, which is a study for a painting of 1770.

As Mimi Cazort and Catherine Johnston have noted of the artist's drawings of the 1770s, '*As Ubaldo's style developed, it became increasingly fluid, and the lines tended to lose the crispness of the earlier drawings and attain something of the calligraphic quality [of] Gaetano's pen style*'⁶, adding that, '*the brilliant illumination of the forms and the confidence with which the wash is splashed on are features that suggest a profound knowledge of the contemporary Venetian drawing tradition.*'⁷ Indeed, the present sheet anticipates the better-known finished genre drawings of Venetian life produced by Domenico Tiepolo in the 1790s.



HUBERT ROBERT

Paris 1733-1808 Paris

Landscape with the Temple of Saturn, Rome

Watercolour, pen and grey ink and grey wash, over a red chalk counterproof. Laid down. Signed *H. Robert.* in brown ink at the lower left.

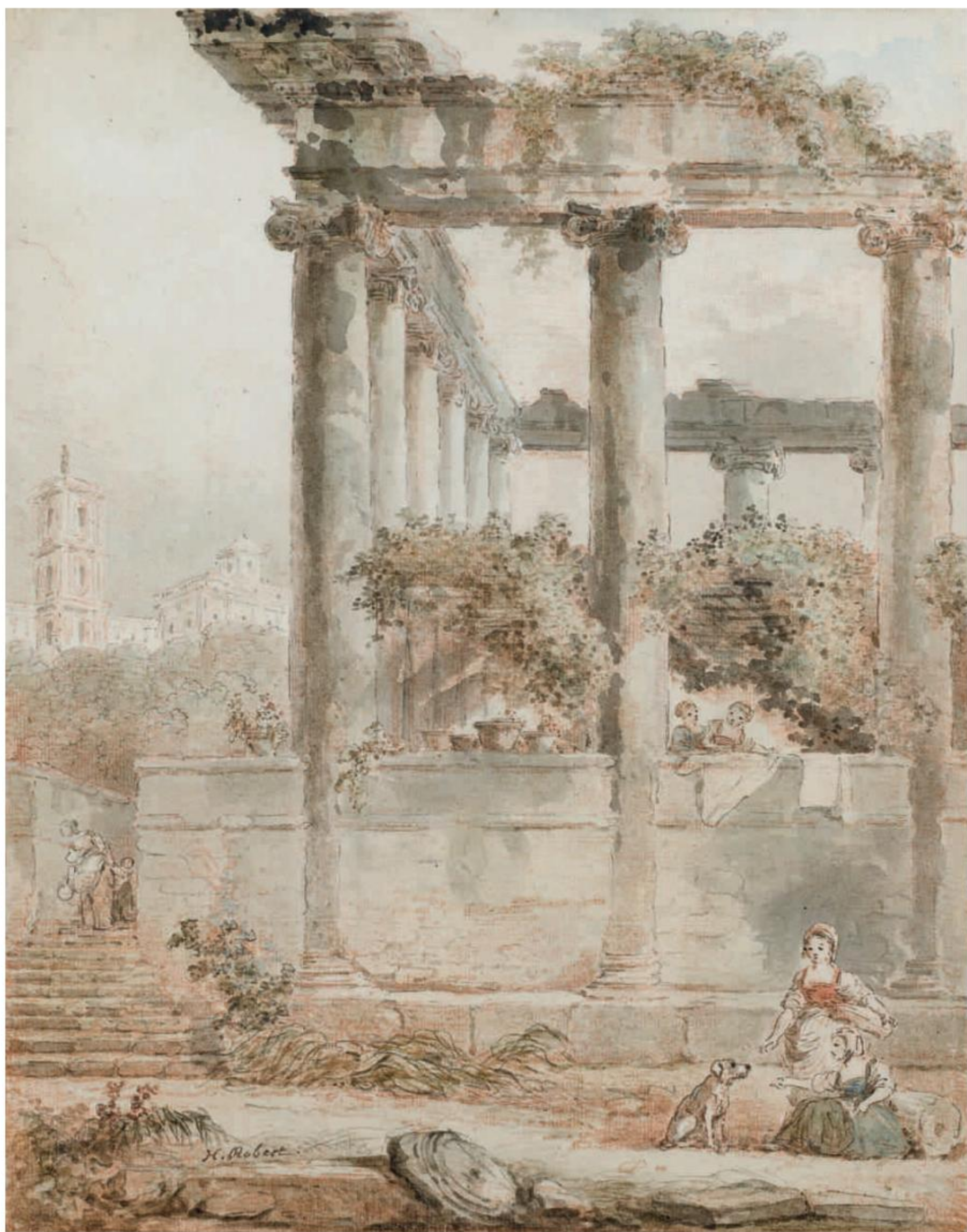
368 x 291 mm. (14 1/2 x 11 1/2 in.)

PROVENANCE: Adrien Fauchier-Magnan, Neuilly-sur-Seine; His sale, London, Sotheby's, 4 December 1935, lot 41 (bt. Frankel for £115); Anonymous sale, London, Sotheby's, 9 December 1936, lot 57 (bt. Tavernier for £105); Anonymous sale, Paris, Hôtel Drouot, 27 May 1994, lot 159 (sold for 90,000 francs); Lucien Solanet, Paris.

A student of the sculptor Michel-Ange Slodtz, Hubert Robert travelled to Rome in 1754 in the retinue of the new French ambassador to the Vatican, the future Duc de Choiseul. It was probably through the influence of Choiseul that, although he was not officially a *pensionnaire* at the Académie de France in Rome, the young Robert was able to study there for several years. Succinctly described by the director of the Académie de France, Charles-Joseph Natoire, as a young man 'who has a penchant for painting architecture' ('qui a du goût pour peindre l'architecture'), Robert spent a total of eleven years in Italy, mostly in Rome. He came under the particular influence of Giovanni Paolo Panini, the leading Italian painter of architectural views and *capricci*, who taught perspective at the Académie de France. Robert's earliest paintings and drawings, both in composition and technique, are greatly indebted to the example of Panini. At the Académie de France Robert befriended Jean-Honoré Fragonard, and with him made sketching tours of the countryside around Rome. Both artists were also engaged by Jean-Pierre Richard, the Abbé de Saint-Non, to provide landscape illustrations for his projected *Voyage pittoresque, ou description historique des royaumes de Naples, et de Sicile*, eventually published in five volumes between 1781 and 1786.

After nearly eleven years in Italy, Robert returned to Paris in August 1765, and the following year was admitted into the Académie Royale as a 'peintre des ruines', rather unusually being both *reçu* and *agréé* in the same year. He made his debut at the Salon in 1767, exhibiting picturesque landscapes and *capricci*, and soon had developed such a reputation for paintings of real and imagined Roman views, often incorporating ancient ruins, that he was given the sobriquet '*Robert des Ruines*'. He continued to exhibit at the Salons until 1798. A versatile artist, Robert often repeated and developed favourite views or compositions in several different formats, ranging from chalk drawings to finished watercolours, small cabinet pictures and large-scale wall paintings. Appointed *dessinateur des jardins du roi* in 1778, Robert was also able to incorporate his artistic ideas into his landscape designs for gardens at Versailles and elsewhere. In 1784 he was appointed *garde des peintures de roi* and played a key role in the establishment of the Louvre. Despite being imprisoned during the Revolution, Robert remained a significant figure in the artistic scene in Paris until the end of the century.

Robert was a prolific and gifted draughtsman. As Margaret Morgan Grasselli has recently written of the artist, 'Over the course of his long career, he turned out thousands of works on paper, ranging from the slightest chalk sketches to fully completed sanguines, from swift pen and ink jottings to highly resolved watercolors. These works show Robert at his most versatile, spontaneous, and experimental, and constitute a significant part of his entire oeuvre, complementing and augmenting what he achieved in his paintings... Drawing was, in fact, the soul of Robert's art, and he remained a dedicated draftsman until the end of his life.' The 18th century collector and connoisseur Pierre-Jean Mariette noted of Robert's drawings that they were very popular and sought-after ('chacun lui en demande'), and the artist often produced chalk drawings and watercolours as independent works of art for sale. Indeed, as Grasselli



notes, 'A surprisingly large portion of Robert's drawing production involved the execution of complete compositions that he considered to be finished works in themselves.'² With its transparent washes of colour, the present sheet is an excellent example of Robert's consummate skill as a watercolourist, and is likely to have been executed as an autonomous work of art in its own right.

Like Fragonard, Hubert Robert often made counterproofs of his drawings in both black and red chalk. This was an essential task, since by making a counterproof, any excess chalk dust – which otherwise might easily smear – would be removed from the original drawing. Often, the artist would then extensively rework the counterproof, adding pen, ink and wash and watercolour to create a finished, reversed version of the original composition; such is the case with the present sheet. The original red chalk drawing for the present composition, executed in 1775 (fig. 1), is today among the superb collection of drawings by Robert in the Musée des Beaux-Arts in Valence³. The Valence drawing is dated 'du merc. 4 janvier 1775', and was thus drawn nearly a decade after the artist's departure from Rome.

Located at the northwest corner of the Forum in Rome, the Temple of Saturn (also known as the Temple of Concord) was a favourite subject of Robert's, and was treated by him in several drawings and paintings. Among other drawings by Robert of the Temple of Saturn, all in red chalk, are a pair of studies – one dated 1762 – in the Musée des Arts Décoratifs in Lyon⁴, as well as another drawing, also dated 1762, in Valence⁵ and a drawing of *Washerwomen in the Ruins of the Temple of Saturn* in the Louvre⁶. An oval drawing of the Temple of Saturn, signed and dated 1779, appeared on the art market in London in 2011⁷. A *capriccio* watercolour view by Robert of the interior of the Temple of Saturn, dated 1774, is in the collection of the Cleveland Museum of Art⁸, and, like the present sheet, was drawn over a counterproof of a chalk drawing.





JACQUES-FRANÇOIS-JOSÉPH SWEBACH, called SWEBACH-DESFONTAINES

Metz 1769-1823 Paris

A Horse-Drawn Carriage and its Team

Watercolour, pen and brown ink and brown wash, with touches of white heightening and framing lines in brown ink. Signed *Swebach* in brown ink near the lower left.

184 x 611 mm (7 1/4 x 24 in.)

PROVENANCE: Gaston Delestre, Paris; Thence by descent until 2017.

EXHIBITED: Paris, Galerie Dina Vierny, *Cent aquarelles du XIX^e siècle*, 1947, no. 100.

After studying with his father, the painter and sculptor François-Louis Swebach, the young Jacques-François Swebach left his native Metz and settled in Paris. He began exhibiting at the Salon in 1791, using the name Desfontaines, and soon gained a reputation for his paintings and drawings of horses and military scenes. He was appointed *premier peintre* at the Manufacture de Sèvres porcelain factory, a post he held from 1802 to 1813. One of his most important projects at the Sèvres factory was the translation of the designs of Egyptian scenes by Baron Vivant Denon, made during Napoleon's campaigns in Egypt, onto two superb dessert services, one of which was presented to the Czar of Russia, Alexander I. It was Swebach's fame as a designer that led the Czar to summon him to Russia, and between 1815 and 1820 he worked in Saint Petersburg as the chief painter of the Imperial porcelain works. However, he continued to send small cabinet pictures back to Paris to be exhibited at the Salons. These made up a large part of his painted output, and Swebach's paintings of horse fairs, markets, battle and hunting scenes were acquired by a large and enthusiastic group of private collectors.

Among the few official commissions Swebach received was a long, frieze-like painting of a *Cavalcade et promenade en calèche*, commissioned in 1800 by the Empress Josephine for her château at Malmaison, and today regarded as one of his finest works. He also produced a large number of engravings of military and equestrian subjects, and in 1806 published his *Encyclopédie pittoresque*, a series of lithographs of horses. Described by one critic as the 'Wouwerman of our times', Swebach continued to send works to the Salons until 1823, receiving a medal in 1810. Paintings by the artist are in a number of public collections in France, notably the Musées des Beaux-Arts in Lyon and Marseille, and the Musée des Augustins in Toulouse.

Throughout his life, Swebach was particularly admired for his paintings, drawings and engravings of equestrian subjects. This can be seen almost from the very start of his independent career, when, at the age of nineteen, he sent a group of drawings to the Exposition de la Jeunesse of 1788. As a reviewer of the exhibition, writing in the *Mercure de France*, noted, 'A suite of drawings in wash and gouache attracted me and piqued my curiosity... They depict rest stops, encampments, marches. I found in them a spirit, a finesse, a lightness of touch and a very rare skill, to show the details without spoiling the main effect.'¹ His draughtsmanship continued to be admired throughout his career. As one modern scholar has noted of Swebach-Desfontaines, 'The spectacular events of the period gave him the opportunity to indulge his brilliant draughtsmanship [and] his drawings were the source of many engravings and lithographs... The talent displayed by this contemporary of [Nicolas-Antoine] Taunay, [Jean-Louis] Demarne and Carle Vernet is that of an observer: the ability to group a great many persons on a single surface, the variety and vivacity of the figures, the extraordinary art of subordinating details to the general effect. This is all rendered by precise drawing, a fine touch, and a vivid coloring indicative of quick vision and able, rapid execution.'²

The present sheet was once in the collection of the French scholar and expert Gaston Delestre (1913-1969), who published studies of the work of Baron Antoine-Jean Gros and Gustave Courbet, and owned drawings by both artists and many others besides, as well as prints.



A Scholar, a Cleric and a Soldier: Three Youths Inscribing a Monument

Pencil, pen and brown ink and pale brown wash, with framing lines in pencil. Faintly and indistinctly inscribed in pencil at the lower right.

144 x 111 mm. (5 ⁵/₈ x 4 ³/₈ in.) [image]

159 x 123 mm. (6 ¹/₄ x 4 ⁷/₈ in.) [sheet]

PROVENANCE: Probably the Flaxman studio sale, London, Christie's, 26 April 1876; Thomas Woolner, R.A., London; Thence by descent; Sale, London, Sotheby's, 5 May 1948, part of lot 23; P. & D. Colnaghi, London; Bought from them in November 1949 by Ray Livingston Murphy, New York; His posthumous sale, London, Christie's, 19 November 1985, lot 30; Private collection.

The son of a plaster castmaker and sculptor, John Flaxman spent much of his youth drawing the casts in his father's workshop. He first exhibited at the Royal Academy in 1770, at the age of fifteen, winning a silver medal. The same year he entered the Royal Academy Schools to study sculpture, and there met William Blake and Thomas Stothard, who were to become close friends. After his graduation in 1775 Flaxman was employed as a designer at the Wedgwood factory, where his drawings for porcelain decorations were characterized by a strong linear style. He continued to exhibit his work almost every year at the Royal Academy, and began to receive sculptural commissions for funerary monuments. In 1787 Flaxman was able to travel to Italy with the financial assistance of Wedgwood and other patrons. Although he had only planned to stay in Italy for two years, he was to remain in the country until 1794, achieving considerable success and counting among his patrons Georgina, Countess Spencer, Thomas Hope and the Earl of Bristol. While in Italy he also made numerous drawings, notably illustrations to the works of such classical authors as Aeschylus, Homer, Hesiod and Dante, many of which were engraved and widely disseminated. Flaxman returned to England with an established international reputation, and embarked on a highly successful career as a monumental sculptor, with significant commissions for tomb monuments and statues for Westminster Abbey, St. Paul's Cathedral, and elsewhere. By the time he was elected to the Royal Academy in 1800, he was regarded as the leading English sculptor of the day.

The epitome of the Neoclassical idiom in English art, Flaxman's drawings are characterized by a purity of line, and, as David Bindman notes, are '*governed primarily by outline and contour, to which tone and colour are usually subordinated*.'² His draughtsmanship, as manifested in the numerous published engravings after his drawings used to illustrate the works of Homer and others, was highly influential on such artists as Jacques-Louis David and Jean-Auguste-Dominique Ingres in France and the Nazarene painters in Germany.

Many of Flaxman's drawings were studies for funerary monuments, and the present sheet may well have been intended as a design for a sculpted monument. As one scholar has noted, '*Flaxman loved to draw children of all ages, either grouped or singly, and in some of his sketches he captured them in the most playful of moods*...'³ Among stylistically comparable finished drawings of children, executed with a lightly shaded wash, is a study of *Four Girls Reading* in the Huntington Library, Art Collections and Botanical Gardens in San Marino⁴ and a *Study for a Monument to the Reverend John Clowes*, drawn in 1818, in the Yale Center for British Art in New Haven⁵, while a similar standing boy appears at the left edge of Flaxman's *Design for a Gothic Monument to Matthew Quantock*, drawn around c.1813-1814, in the British Museum⁶. Similar groups of youths are also seen in several examples of Flaxman's sculpted work, such as the tomb of Dr. Joseph Warton in Winchester Cathedral, executed between 1800 and 1804⁷, the monument to Harriet Susan, Viscountess Fitzharris in Christchurch Priory in Hampshire, executed between 1816 and 1817⁸, and the monument to Lord Nelson in St. Paul's Cathedral, of 1818⁹.



actual size

THÉODORE GERICAULT

Rouen 1791-1824 Paris

Study of a Lion at Rest

Pen and brown ink and grey wash, with touches of red wash and pencil. Laid down.
99 x 117 mm. (3 ⁷/₈ x 4 ⁵/₈ in.)

PROVENANCE: Possibly the artist's illegitimate son, Georges-Hippolyte Géricault, Paris; Louise Marie Becq de Fouquières, Paris¹; By descent to her grandson, André de Fouquières, Paris; Georges Renand, Paris; Thence by descent until 1988; Renand sale, Paris, Hôtel Drouot, 15 March 1988, lot 25 (sold for 365,000 francs); Private collection.

LITERATURE: Germain Bazin, *Théodore Géricault: Étude critique, documents et catalogue raisonné*, Vol. VII; *Regard social et politique: Le séjour anglais et les heures de souffrance*, Paris, 1997, pp.31 and 144, no.2330.

EXHIBITED: Paris, Ecole des Beaux-Arts, *Dessins de l'école moderne*, 1884, part of nos.318 or 320 (four drawings in one frame, lent by Mme. Becq de Fouquières); Paris, Hôtel Jean Charpentier, *Exposition d'oeuvres de Géricault*, 1924, part of no.211.

Théodore Géricault seems to have been interested in lions from early in his career, as his student sketchbooks include copies after Rubens's paintings of lion hunts. (He was also fascinated by the subject of a horse being attacked by a lion, a theme he would have known from prints after George Stubbs's paintings of lions and horses in combat which he knew and copied even before his stay in England in 1820-1821.) As the Géricault scholar Lorenz Eitner has written of the artist, 'He shared his fascinated admiration for beasts of prey with other French artists of his generation, notably with Delacroix and Barye. The struggle between animals, or between men and animals, is a theme which runs through all his work. It clearly was something more to him than a picturesque spectacle; the untamed animal seems to have embodied for him the very force and fatality of nature.'²

This small but powerful drawing of a lion, almost certainly drawn from life, probably dates from the artist's stay in London in 1820 and 1821. Inspired by the work of Stubbs, Edwin Landseer and James Ward, Géricault made several drawings after wild animals in the London Zoo, with a particular emphasis on lions. Most of his surviving studies of lions seem to have been trimmed from larger sheets, and it has been suggested that many of them may have once been part of a sketchbook used by the artist during his English period.

Among stylistically comparable watercolour studies of lions by Géricault are a drawing of a *Lion and Lioness* in the Louvre³ and a *Study of a Lion* in the Musée des Beaux-Arts, Dijon⁴. Seated lions, depicted in profile to the left, are also found in drawings executed in pen alone, such as a drawing in the Musée Bonnat-Helleu in Bayonne⁵ and a sheet of studies in the Ecole des Beaux-Arts in Paris⁶, while a similar head of a lion in profile occurs in a black chalk drawing of the heads of two lions in the Musée Bonnat-Helleu⁷. A small pencil sketch of the head of a seated lion facing left, in a private collection, is close to the present sheet in composition⁸.

As Lorenz Eitner has noted, 'Géricault's life studies of lions, tigers and leopards are numerous and difficult to date. On grounds of style, the many rapid pencil sketches and the occasional, more elaborately worked up wash and watercolour drawings would seem to fit best into the English years, or the period immediately after... These splendidly realistic pencil sketches, finished with broad washes of watercolour, exemplify – as impressively as any of his human subjects of the time – his powers of physiognomic observation.'⁹



actual size

HENRI-JOSEPH HESSE

Paris 1781-1849 Paris

Portrait of a Young Girl

Watercolour, in a fictive oval, on paper laid down on board. Signed and dated *Hesse . 1824* in red ink at the left.

245 x 202 mm. (9 ⁵/₈ x 8 in.) [image]

260 x 211 mm. (10 ¹/₄ x 8 ¹/₄ in.) [sheet]

PROVENANCE: Anonymous sale, Paris, Hôtel Drouot, 6 June 1990, lot 220; John Mitchell Fine Paintings, London; Private collection, London.

Active as a draughtsman, painter and lithographer, but perhaps best known as a miniaturist, Henri-Joseph Hesse was a pupil of Jacques-Louis David and the painter and miniaturist Jean-Baptiste Isabey. He exhibited intermittently at the Salons between 1808 and 1833, making his debut with a painting of *A Young Woman Watching a Sleeping Child*. At the Salon of 1810 he showed portraits and a number of miniatures, and won a second-class medal. Hesse travelled to Germany in 1815, but was back in Paris by the following year, when he is listed as a '*peintre en miniature*' in the *Almanach de 25.000 adresses de Paris pour l'année 1816*, living on the rue Neuve-Sainte-Eustache. Hesse became known in particular for his miniatures, although he also gained some important commissions for official portraits, notably one of the Duchesse de Berri, which was exhibited at the Salon of 1819. He won another medal at the last Salon in which he took part, in 1833. Hesse also produced a number of lithographic portraits. Both his older brother, Nicolas-Auguste Hesse (1795-1869), and his son, Alexandre Hesse (1806-1879) were active as painters; the latter achieved considerable fame as a painter of history subjects and religious works. Works by Henri-Joseph Hesse are today in the collections of the Musée Condé in Chantilly, the Fondation Custodia (Frits Lugt Collection) and the Louvre in Paris, as well as the Museo Lázaro Galdiano in Madrid and the Museum Briner und Kern in Winterthur.





GEORGE RICHMOND, R.A.

Brompton 1809-1896 London

Copy after a Cast of the Right Arm of Michelangelo's David

Pencil and pen and brown ink. A faint sketch of a seated figure drawn in pencil on the verso. Inscribed and signed with initials *From M Angelo - / GR* in brown ink and dated 1828 in pencil at the lower right. 276 x 97 mm. (10 ⁷/₈ x 3 ⁷/₈ in.)

PROVENANCE: By descent in the family of the artist; Private collection.

A disciple of William Blake and a close friend of Samuel Palmer, George Richmond studied at the Royal Academy Schools, and was an accomplished and gifted draughtsman. Like Blake, Richmond preferred the work of Michelangelo to that of Raphael, and his youthful drawings often emulate the pen and ink manner of the Florentine master's draughtsmanship. As Susan Sloman has noted, '*Richmond was struck more forcibly than the other Ancients by Blake's indebtedness to Michelangelo and used his own rapidly-developing powers as a draughtsman to pick up this particular thread from Blake and make it his own.*'¹

The Royal Academy Schools are known to have had a cast of the right arm of Michelangelo's *David* in the Antique Room, from which Richmond must have drawn the present sheet, since he did not visit Florence until 1838. In an entry in his early Account Book, dated June 1827, Richmond noted that he had made 'A finished drawing of Michael Angelos Arm', while a year later, in June 1828, he wrote that he 'Made a model [sic] of MA Arm'; the second of these two entries may refer to the present sheet. Another study by Richmond after a cast of the right arm of the *David* appears on a sheet of studies, also dated 1828 (fig. 1), in the Ashmolean Museum in Oxford². Richmond may well have referred to one or both of these drawings when preparing his Michelangelesque tempera painting *Christ and the Woman of Samaria* (fig. 2) of the same year, now in the collection of Tate Britain³, in which the bare arm of the Samaritan woman is very close to this study of the right arm of the *David*.

Ten years later, when Richmond came to eventually see, at first hand, Michelangelo's monumental sculpture of *David* in the Piazza della Signoria in Florence, he wrote in praise of it that it had 'a nerve, spring and life about [it] which reduces the two works of Bandinelli near it quite to stone, they are large but this is great, they are muscular but this has strength, they are there for ever but this might walk away.'⁴ As he also wrote, 'The more I see of those who copy M[ichael] A[nge]lo the more steadily convinced I feel that he of all men in art will least adorn an imitation – one can bear to be reminded through an imitation of Leonardo, Raffaello and the other great painters but M.A. thoughts can only be well read in his own language and it is the perfect harmony between the thoughts and the expression of it that enables to first bear and then to admire the labours of the mighty man.'⁵



1.



2.



GUSTAV FRIEDRICH HETSCH

Stuttgart 1788-1864 Copenhagen

An Imaginary Reconstruction of the Roman Forum

Pen and brown ink and brown wash, over a pencil underdrawing. Laid down on a 19th century mount washed brown, with framing lines in brown ink. Signed with a monogram and dated *GH / 1833* in brown ink at the lower left.

485 x 327 mm. (19 1/8 x 13 1/4 in.) [sheet]

597 x 442 mm. (23 1/2 x 17 3/8 in.) [including mount]

The son of the German classical painter Philipp Friedrich von Hetsch (1758-1838), Gustav Friedrich Hetsch was active as an architect, designer and draughtsman. Born in Stuttgart, he studied in Tübingen and in Paris, where he was a pupil of Charles Percier and worked on the church of Sainte-Geneviève, now the Panthéon. In 1812 he returned to Stuttgart but soon after travelled to Italy, where he met the Danish architect Peder Malling, who encouraged him to move to Copenhagen in 1815. Hetsch was to spend the remainder of his long career in Denmark. He contributed to the interior decoration of the rebuilt Christiansborg Palace, and in later years designed the Great Synagogue of Copenhagen, completed in 1833, and the church (later Cathedral) of Saint Ansgar, built between 1840 and 1842. Much of Hetsch's work was in the field of decorative art, however, and between 1828 and 1857 he served as artistic director of the Royal Porcelain Factory. He also designed metalwork and furniture, and taught at the Royal Danish Academy of Fine Arts in Copenhagen, where he eventually rose to the position of Professor of Architecture.

The present sheet can be likened to an ink and wash drawing of the imaginary perspectival interior of a classical building (fig. 1), signed and dated 1820, in the collection of the Kunstakademiets Bibliotek in Copenhagen¹. Intended as a design for a pantheon or temple devoted to famous men, the drawing was the artist's reception piece for admission into the Kunstakademie in Copenhagen, to which he was accepted in June 1820. A number of other large-scale drawings of architectural fantasies by Hetsch, bearing dates between 1822 and 1840 (fig. 2), are also in the Kunstakademiets Bibliotek². Another comparable drawing by the artist, depicting the interior of the Roman church of San Lorenzo fuori le Mura, is in the Art Institute of Chicago³.



1.



2.



FRANZ XAVER WINTERHALTER

Menzenschwand 1805-1873 Frankfurt

Drapery Study

Black chalk, oil paint and gouache on light brown paper.
252 x 357 mm. (9 7/8 x 14 in.)

PROVENANCE: The studio of the artist; Thence by descent in the family of the artist to Thomas C. Bender.

LITERATURE: Mirja Straub, 'Franz Xaver Winterhalter, Painter of Women', in Helga Kessler Aurisch et al, *High Society: The Portraits of Franz Xaver Winterhalter*, exhibition catalogue, Houston, 2016, p.52, fig.3.

Born in a small village in the Black Forest, Franz Xaver Winterhalter began his career as a lithographer and was apprenticed to a painter in Freiburg-im-Breisgau for several years before completing his studies at the Munich Academy. In 1830 he settled in Karlsruhe, where he painted portraits of Leopold, Grand Duke of Baden, and his wife Sophie, Grand Duchess, by whom he was also employed as a drawing master. With the financial support of Leopold, Winterhalter travelled to Rome in 1832, where he gravitated towards the French community of artists in the city. (Indeed, his style as a painter was by this time so indebted to French art that his fellow German artists nicknamed him 'der Französische'.) On his return to Karlsruhe in 1834, Winterhalter was appointed court painter to the Grand Duke. By the following year, however, he had left Germany and moved to Paris, where he worked for the next thirty-six years of his long and highly successful career. A large Italian genre subject, *Il Dolce Farniente*, was an immediate success at the Salon of 1836, as was another Italianate subject picture, entitled *The Decameron*, shown the following year. It was, however, as a fashionable society portrait painter that Winterhalter established his reputation in Paris.

Appointed court painter by Louis-Philippe, Winterhalter completed more than thirty official portrait commissions of members of the royal family for the King, many of which were widely reproduced in painted copies and as prints, as well as on Sèvres porcelain. The artist earned a considerable amount from these works, and their fame led to further commissions from members of the French aristocracy. Louis-Philippe recommended Winterhalter to Queen Victoria, who became his most important patron. Between 1842 and 1871 the artist spent several weeks a year in England, working mainly at Buckingham Palace and Windsor Castle, and painted over a hundred works for Queen Victoria and Prince Albert. Winterhalter's success at the courts of Paris and London led to numerous Royal commissions from all over Europe – notably from Spain, Portugal, Germany, Poland and Russia – and he became the most celebrated society painter of his day. During the Second Empire, he continued to earn important portrait commissions from Napoleon III and, in particular, the Empress Eugénie, whom he served as court painter over a period of about a decade. Winterhalter died of typhus in 1873, and on hearing the news of his death, Queen Victoria wrote to one of her daughters, 'His works will rank in time with Vandyck... There was not another portrait painter like him in the world.'¹

Datable to the 1830s, this drapery study is possibly related to the cape seen beneath the reclining Italian peasant at the right foreground of Winterhalter's grand Neapolitan genre scene *Il Dolce Farniente* of 1836, today in a private collection². Although no exact preparatory drawings for this large canvas have yet been identified, as has been noted, 'the picture must have been painted from a series of careful studies and with the aid of professional models. It is, in essence, an academic arrangement of individual studio poses.'³ As another scholar has recently noted of Winterhalter, and of the present sheet, 'The portrait painter from the Black Forest mastered one skill to perfection: rendering fine textiles and other materials, such as gleaming silks, airy tulle, and iridescent pearls. Two oil sketches that are still owned by Winterhalter's descendants attest to the artist's intensive study of folds and the qualities of materials.'⁴



SAMUEL PALMER

Newington 1805-1881 Redhill

The Vintage: An Illustration for Charles Dickens's Pictures from Italy

Pencil, pen and brown ink and grey wash, heightened with white, on paper laid down on a thin card. Signed S. PALMER in grey ink at the lower right.

138 x 77 mm. (5 3/8 x 3 in.)

PROVENANCE: Removed from a scrapbook containing drawings by various artists, belonging to Mrs. Caroline Antoinette Scott (née Colnaghi), in 1858¹; Mrs. Dovell; Her sale ('*The Property of Mrs. Dovell*'), London, Sotheby's, 18 December 1963, lot 174 (bt. Leger for £230)²; Leger Galleries, London; Acquired from them in 1968 by Raymond Lister, Cambridge; The Fine Art Society, London; Richard L. Feigen and Co., New York; Michael and Judy Steinhardt, New York, until 2016.

LITERATURE: Raymond Lister, 'The Book Illustrations of Samuel Palmer', *The Book Collector*, Spring 1979, p.70; Raymond Lister, *Samuel Palmer in Palmer Country*, East Bergholt, 1980, illustrated p.40; Raymond Lister, *Samuel Palmer and 'The Ancients'*, exhibition catalogue, Cambridge, 1984, pp.66-67, no.91; Raymond Lister, *The Paintings of Samuel Palmer*, Cambridge, 1985, illustrated pl.53; Raymond Lister, *Samuel Palmer: his life and art*, Cambridge, 1987, pp.146-147, fig.60; Raymond Lister, *Catalogue Raisonné of the Works of Samuel Palmer*, New York, 1988, p.151, no.412(iv).

EXHIBITED: Cambridge, Fitzwilliam Museum, *Samuel Palmer and 'The Ancients'*, 1984, no.91; London, Leger Galleries Ltd., *Samuel Palmer*, 1992, no.10.

ENGRAVED: By an unknown printmaker for Charles Dickens, *Pictures from Italy*, London, 1846.

Samuel Palmer's only artistic training came in the drawing lessons he took as a youth, and it is due largely to a number of early encounters with other artists, notably John Linnell and William Blake, that his style developed. Palmer's devotion to landscape is evident from his earliest works, and by the second half of the 1820s he had begun to produce richly worked scenes of the countryside around Dulwich, treated as a kind of mysterious, fruitful and dreamlike garden. This 'visionary' approach to the pastoral English landscape found its fullest expression when Palmer was living in the village of Shoreham in Kent, where he settled in 1826. Characterized by an intensity of imagery and sentiment, the highly finished paintings and drawings of the Shoreham period, in the late 1820s and early 1830s, are regarded as the peak of Palmer's early career. At Shoreham, Palmer was associated with a small group of like-minded artists, including George Richmond and Edward Calvert, who called themselves 'The Ancients', but none were quite so committed to this radical vision of landscape as he was.

This resolutely single-minded and somewhat uncommercial approach could not last, however, and Palmer's style began to change in the mid 1830s. Following his marriage to Linnell's daughter Hannah in 1837, and a two-year honeymoon in Italy, Palmer's work became distinguished by a brightness and clarity inspired by the light of the Mediterranean. The finished Italianate landscapes that he produced over the next three decades, executed in a rich technique of watercolour, gouache and gum arabic, are among his most attractive and appealing works. Although he exhibited at the Old Water-Colour Society annually, he found few patrons and had to work as a drawing-master to supplement his income. In 1865, however, he received an important commission from the solicitor Leonard Rowe Valpy for a series of large watercolours illustrating Milton's poems, on which he worked over the next sixteen years until his death. Palmer's skill as a draughtsman never faltered and was much admired into his old age.

In March 1846, at the recommendation of the art dealers and print publishers Colnaghi's³, Charles Dickens approached Samuel Palmer and asked him to supply vignette illustrations for his forthcoming



actual size

book *Pictures from Italy*, for which he would be paid twenty guineas. Palmer produced four small illustrations for the book; depicting the Colosseum, the Villa d'Este at Tivoli, a street of tombs in Pompeii and a vineyard scene. The present sheet is a preparatory study for the last of these (fig. 1), which, integrated with the text, appeared on the final page of the book⁴. Although it was the only one of the four illustrations not to bear a title, it has generally been known as *The Vintage*. Dickens seems to have been pleased with the illustrations, and when Palmer asked if his name might be included on the title page of the book as the illustrator, he replied in a letter to the artist: 'I beg to assure you that I would on no account dream of allowing the book to go to Press, without the insertion of your name on the title page. I placed it there myself, two days ago. I have not seen the designs, but I have no doubt whatever (remembering your sketches) that they are very good.'⁵

As the Palmer scholar Raymond Lister has written of the present sheet, 'As was usual, Palmer drew the subjects for *Pictures from Italy* on the woodblocks and these drawings were of course destroyed as the block was engraved; but master drawings exist, of which this is one. The contrast between them and the finished engravings is enormous: the drawings are executed as delicately as miniatures, while the engravings are of mediocre quality... The *Vintage* is the most poetic of the designs.'⁶ Another scholar has noted that, 'although Palmer's illustrations are capable of standing alone aesthetically as pleasing Italian scenes, taken in conjunction with the text, they dramatize inadvertently Dickens's perception of the country as a land of physical and moral decay, unlikely to be regenerated by its political or religious leaders. Though the artist's representations of 'The Street of the Tombs: Pompeii' and 'The Colosseum of Rome' appear separate from the text, not integrated with it like the other two designs, they nevertheless reinforce the author's association of past ruins with the desolation of the present rather than the grandeur of antiquity. Similarly, the cypresses linking the avenue leading toward 'The Villa d'Este at Tivoli, from the Cypress Avenue' evoke their traditional associations with death as well as beauty. Only the concluding 'Vineyard Scene', a suitable visual accompaniment to Dickens's closing hope that a more noble race might rise from these ruins, is wholeheartedly optimistic with its explicit associations of rebirth and renewal.'⁷

Two of Palmer's drawings for *Pictures from Italy*, depicting the Villa d'Este at Tivoli from the Cypress Avenue⁸ and *The Colosseum of Rome*⁹, are today in the Pierpont Morgan Library in New York. Another, less finished drawing by Palmer also intended for Dickens's *Pictures from Italy* – a pencil sketch of a *View in the Campagna*, likewise in the Morgan Library¹⁰ – may have been engraved for the book, but never appeared in the printed edition.





PIERRE-VICTOR GALLAND

Geneva 1822-1892 Paris

Study for L'Astuce, a Decorative Panel for the Hôtel Cail, Paris

Oil, over an underdrawing in black chalk, on paper, laid down on board.
 720 x 377 mm. (28 ³/₈ x 14 ⁷/₈ in.)

PROVENANCE: The posthumous Galland studio sales, Paris, Hôtel Drouot, 19-20 April 1894 or Paris, Hôtel Drouot, 13-15 May 1895 (with the artist's atelier stamp [Lugt 1197] in red ink at the lower right).

One of the most celebrated *décorateurs* of the Second Empire. Pierre-Victor Galland studied with the architect Henri Labrouste and the painter Michel-Martin Drolling, and in 1843 was hired as an assistant by the scenographer and *décorateur* Pierre-Luc-Charles Ciceri. Much of Galland's career was taken up with ceiling and wall decorations for private homes in Paris, so that he earned the sobriquet '*le Tiepolo des banquiers*' during the years of the Second Empire. Unfortunately, much of this work was destroyed during the Commune in 1871, including paintings at the Ministry of Finance, the Hôtel Fould and the palace of Saint-Cloud. Galland also served as art director at the Gobelins tapestry factory, and in 1873 began teaching at the Ecole des Beaux-Arts, where he established a course in decorative art which was to have a profound influence on later generations of artists. During the Third Republic, Galland painted a large *Preaching of Saint Denis* for the Panthéon in 1874, as well as paintings for the Sorbonne in 1886 and the Hôtel de Ville between 1888 and 1892. His talent for mural painting led to commissions to decorate homes for clients in Lille, Marseille and Nice, as well as in London, Madrid, New York, Stuttgart and Saint Petersburg. Two years after Galland's death, a substantial retrospective exhibition of his work, numbering around two thousand paintings and drawings, was held at the Palais de l'Industrie in Paris. Despite the success he enjoyed in his lifetime, and his highly influential role in French decorative arts of the 19th century, however, Galland remains a relatively obscure figure today. A large and comprehensive collection of his work is in the Musée d'Art et d'Industrie in Roubaix, which in 2006 hosted the first significant modern exhibition devoted to the artist.

This large oil sketch is a study for what was perhaps Galland's most significant commission for a private residence; the decoration of the Hôtel Cail in Paris. Built for the industrialist Jean-François Cail, this *hôtel particulier* was constructed between 1863 and 1865. Galland painted seven ceilings, twelve overdoors



and a dozen *panneaux décoratifs* for the Hôtel Cail, which since 1926 has been the town hall of the 8th *arrondissement* of Paris. A preparatory study for *L'Astuce* (fig. 1), one of twelve large decorative panels painted by Galland for the Hôtel Cail¹, this oil sketch records the appearance of the panel, which was originally placed in the centre of the *grande salle* of the building but is now lost. (The remainder of Galland's decorations for the Hôtel Cail, however, remain *in situ* today.) A drawing of a female nude in black and white chalk, in the collection of the La Piscine – Musée d'Art et d'Industrie André-Diligent in Roubaix², may be a first idea for the figure in the present work.



RUDOLF VON ALT

Vienna 1812-1905 Vienna

Recto: *A Forest near Salzburg*Verso: *A Mountain Hut*

Watercolour. Signed and dated R. Alt 869 in grey ink on the verso.

289 x 235 mm. (11 ³/₈ x 9 ¹/₄ in.)

PROVENANCE: Anonymous sale, London, Sotheby's, 19 June 1986, lot 509; Private collection, UK.

One of the finest watercolourists of the 19th century, Rudolf Alt was the son and pupil of the painter, watercolourist and lithographer Jakob Alt. He began studying at the Akademie in Vienna in 1826, but received his basic training as a watercolourist in Jakob's studio. Father and son worked and travelled together frequently in the 1830s, and the younger artist continued to travel widely on annual study trips for the remainder of his career. Over a period of many years, between 1833 and 1848, both Jakob and Rudolf Alt contributed to the series of large-scale watercolours known as '*Guckkastenblätter*', commissioned by the Archduke Ferdinand, later Emperor Ferdinand I. These were mainly views of the most picturesque sites of the Austrian Empire, and the watercolours were intended to be viewed behind a concave mirror in an illuminated peepshow box. Although several artists created watercolours for the Emperor's peepshow box, Jakob and Rudolf Alt produced the vast majority of these '*Guckkastenblätter*', numbering 234 watercolours in all. These works were, in fact, to be the Alt family studio's main source of income for several years.

Rudolf Alt painted *plein-air* watercolour landscapes of views throughout the Austrian Empire, as well as in Italy, Switzerland and southern Germany. He also produced views of the interiors of churches, palaces and other buildings, all characterized by highly original viewpoints and an emphasis on picturesque detail. The 1840s found the artist at the height of his powers, receiving numerous commissions for views of Vienna and other cities, as well as picturesque landscapes, from publishers and collectors. The years of the succeeding decade, however, were more difficult. He began to suffer from hand tremors, and attempted to change his technique, experimenting with painting in gouache. By the middle of the decade, however, he had begun to receive commissions for interior views of palaces throughout the Empire, for which he gained a formidable reputation, and in 1863 he was invited by Czar Nicholas II to spend the summer in Crimea. This trip, and stays in Italy in 1865 and 1867, were to have a profound effect on Alt's watercolour technique, which became looser and less detailed, with a corresponding freedom of handling of the medium. A stay in Salzburg in the autumn of 1869 was also important in renewing the artist's love of nature.

By the 1870s Alt was widely recognized as one of the leading artists of Vienna. He continued to travel widely, and remained extremely productive. A prestigious commission from the Austrian Ministry of Culture for a series of major watercolours of views taken throughout the Empire occupied the artist for twenty years. On his eightieth birthday in 1892, an exhibition of over five hundred of his works was held at the Künstlerhaus in Vienna, and five years later the artist was raised to the nobility by the Emperor. As has been noted, '*Rudolf von Alt's life and artistic career of almost eighty years spans several periods of Austrian art and cultural history: his point of departure was the Biedermeier, while his late style precedes the era of Austrian Expressionism...The broad, loose brushwork of his late work contains a fresh expressiveness that brought him the acknowledgement and respect of the next generation of artists, the group around Gustav Klimt.*'¹ Indeed, in 1897 von Alt was named the honorary president of the Vienna Secession, and the following year took part in the first Secession exhibition.

Over the course of his very long career, von Alt worked almost exclusively in watercolour. That he was one of the finest exponents of the watercolour medium in the 19th century has long been recognized.



recto

One recent scholar has praised the artist's 'sophisticated watercolor technique', adding that 'Von Alt was at his best in broader scenes of architecture or landscape where he reveled in the widespread play of light and shade. Based on his extraordinary facility with all the techniques of watercolor, and his patience in building layers of transparent color over color, he created an amazing variety of tones and subtle gradation of hues while retaining brilliant light.'²

Dated 1869, the present sheet is part of a small group of watercolour views of woods near Salzburg painted in the autumn of that year. This was an important time for von Alt, and saw a distinct change in his work, with a renewed emphasis on the study and appreciation of nature. As the von Alt scholar Walter Koschatzky has written of the painter's work during this significant period of his career, 'The year 1869, however, was to bring about the definitive change, the actual turning point in his work...He turns away decisively from views of the city and vedute, nature now merges into a great unity. His stay in Aigen near Salzburg (September) this year seems to have been decisive. In his Salzburg drawings trees play a dominant role. The time of meticulous, painstakingly painted interiors is over.'³ The same author also notes that, 'In a whole group of Salzburger watercolours, which he produces in the autumn of 1869, when he is in Aigen, trees now play a new, dominating role; as the artist now and again sets about realizing the same idea in various attempts, shows that it is not a matter of chance...Alt is now free of all convention, free from the ordered compulsory brush, openly alone to his artistic will and thus at the beginning a new creative phase.'⁴

The weeks he spent working in the woods near Salzburg in 1869 was also the first time that von Alt became particularly interested in trees as motifs, and painting what he referred to as 'tree portraits'⁵. Two stylistically comparable watercolours of woodland scenes near Salzburg, both dated September 1869 and depicting views of Salzburg from the Kapuzinerberg Hill and Salzburg from Mönschberg, are in the Albertina in Vienna⁶. Another comparable watercolour of this period by von Alt, a View of Salzburg with Hohensalzburg Castle in the collection of the Princes of Liechtenstein in Vaduz⁷.



verso



LUIGI LOIR

Gorritz 1845-1916 Paris

The Grand Palais, Paris

Watercolour and gouache, over a pencil underdrawing, on card. Signed *LOIR. LUIGI.* in pencil at the lower right.

271 x 372 mm. (10 ⁵/₈ x 14 ⁵/₈ in.)

PROVENANCE: Simic Gallery, La Jolla, California; Private collection, Middleburg, Virginia.

LITERATURE: Noé Willer, *Luigi Loir (1845-1916): Peintre de la Belle Époque à la Publicité. Catalogue raisonné – Vol. I*, Carmel, n.d. (2004?), illustrated p.47, fig.37 (incorrectly as the Petit Palais).

Born in Austria to French parents who served the exiled French Bourbon royal family, Luigi Aloys-François-Joseph Loir moved with his family and the Bourbons to the Duchy of Parma in 1847. In 1860 his family returned to France following the expulsion of the Bourbons from Parma, but Luigi remained in the city, having enrolled, at the age of eight, at the Accademia di Belle Arti. He eventually rejoined his family in Paris in 1863. There he studied with the decorative painter and set designer Jean Pastelot, making his Salon debut in 1865 and continuing to exhibit there until 1914. Loir painted mainly views of Paris, in all seasons and at different times of the day or night. He was particularly interested in depicting the newly reconstructed city of Baron Haussmann, with its grand boulevards, monuments and buildings. While his interest in the urban cityscape remained constant throughout his career, he also painted the suburbs of the city, exhibiting views of Bercy, Auteuil, Puteaux and Neuilly.

It was as a painter of the modern urban Paris of the latter half of the 19th century that Loir was best known, and for which he was much admired. As one contemporary writer noted of Loir, 'One can say of this master that he created a genre: 'parisianism'...he is, in effect, the painter of Paris par excellence; no different aspects of the city, often momentary and fleeting, and none of its successive transformations, is any secret to him.'¹ And, as the 19th century French poet and writer Théodore de Banville aptly noted, '[Jean] Beraud painted the Parisians of Paris and Luigi Loir the Paris of Parisians.' Loir's paintings proved very popular and commercially successful, and by the end of the 1880s several had been acquired by the State, as well as both French and foreign museums. Loir also worked as a commercial graphic artist and illustrator, theatrical and poster designer, book illustrator and lithographer. A member of both the Société des Aquarellistes and the Société de Peintres-Lithographes, as well as a jury member of the Société des Artistes Français and the Société des Arts Décoratifs, Loir rose to a position of some prominence in the Parisian art world.

As Noé Willer has written of the present drawing, 'The Grand Palais with its magical lights stands in the foreground but the crowd with its different costumes and the tenderness of the children dominate the

picture.'² Another watercolour view by Loir of the Grand Palais (fig. 1), seen from the opposite end of the building and much sketchier than the present sheet, shows the scene at night³.





SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.

Birmingham 1833-1898 London

*Study for the Head of a Youth (Perseus)*Pencil. Signed with the artist's initials *E B-J* in pencil at the lower right.197 x 120 mm. (7 ³/₄ x 4 ³/₄ in.)

PROVENANCE: By descent in the family of the artist to the artist's daughter, Margaret Burne-Jones, later Mrs. John William Mackail; Hartnoll and Eyre, London, in 1972; Private collection; Agnew's, London, in 1996; Private collection.

EXHIBITED: London, Burlington Fine Arts Club, *Exhibition of Drawings and Studies by Sir Edward Burne-Jones, Bart.*, 1899, no.40¹; Possibly London, The Piccadilly Gallery Ltd. and Hartnoll & Eyre Ltd., *Drawings, Studies & Paintings by Sir Edward Burne-Jones 1833-1898*, 1971, no.25; London, Thos. Agnew and Sons Ltd., *English Watercolours and Drawings: Agnew's 123rd Annual Exhibition*, 1996, no.111.

The leading member of the second generation of Pre-Raphaelite painters, Edward Burne-Jones enjoyed a measure of success from early in his career, particularly as a designer of stained glass panels. He made his public debut at the Old Water-Colour Society in 1864, and continued to exhibit there until 1870. Burne-Jones did not exhibit his work again for another seven years, however, although he continued to sell paintings directly from his studio to a growing number of private collectors. In 1877, at the inaugural exhibition at the Grosvenor Gallery, established as a more radical alternative to the Royal Academy, he showed eight paintings. The success of these works, and his continued participation in the annual Grosvenor exhibitions, firmly established him as a leader of the Aesthetic Movement, and his paintings, of subjects taken from medieval legends or classical myths, proved very popular with the public. Although accepted as an Associate Member of the Royal Academy in 1885, he exhibited there just once, and eventually resigned in 1893. He was created a Baronet the following year.

A passionate and prolific draughtsman, Burne-Jones produced countless preparatory studies and cartoons for his paintings and decorations, as well as drawings intended as independent works of art in their own right. His drawings were, indeed, of arguably greater significance to him than his finished paintings. As the late John Christian noted, Burne-Jones '*was always a draughtsman first and a painter second... the design of a picture was everything, the essential hallmark of his authorship, while the execution, though obviously important, was of secondary interest.*'¹² Another modern scholar has written that, '*While drawing, Burne-Jones felt released both from the demands of his rigorous technique and from critical scrutiny. Putting pencil to paper, he unleashed his most intimate thoughts – his initial ideas, his passion for beauty, his flights of fancy – and inscribed them with fluid confidence.*'¹³ Although he occasionally gave drawings away as presents, and sometimes exhibited them in public, Burne-Jones seems to have kept most of his drawings in his studio until his death.

Contemporary artists, writers and critics were particularly taken with Burne-Jones's drawings. His friend Graham Robertson wrote of him that '*He was pre-eminently a draughtsman, and one of the greatest in the whole history of Art... as a master of line he was always unequalled; to draw was his natural mode of expression – line flowed from him almost without volition.*'¹⁴ That drawing occupied a vital role in his artistic process has recently been noted: '*Burne-Jones's compulsive need to draw found its most ready outlet in studies for paintings and decorative projects... Many of his studies were of course made for purely functional purposes, to record some piece of data needed for a painting, or to test or define a pose or the fall of drapery. Many more, however, have only a tangential relationship with a painting, or indeed take on an independent life of their own. It is as if he were constantly prepared to abandon the stern business of study-making and go off on a sort of graphic revel...*'¹⁵



actual size

This drawing is a preliminary study for the head of Perseus in *The Rock of Doom* (fig. 1)⁶, one of several large paintings in the decorative scheme known as *The Perseus Series*, painted by Burne-Jones between 1887 and 1892. The *Perseus* series was commissioned in 1875 by the young Conservative politician Arthur Balfour for the music room of his home at 4 Carlton Gardens in London. Although Burne-Jones worked on the series off and on until his death, only four of the oil paintings were eventually completed, and these, along with four unfinished gouaches, are today in the collection of the Staatsgalerie in Stuttgart. The painting of *The Rock of Doom* was completed in 1888 and was exhibited, alongside its pendant *The Doom Fulfilled*, at the recently founded New Gallery that year⁷, alongside several preparatory drawings for the works.

A set of full-scale cartoons for the *Perseus* series, painted in watercolour and gouache on canvas between 1877 and 1885, were framed and displayed in Burne-Jones's garden studio, 'where they were universally admired for their extraordinary vigor and dramatic power'⁸; these are today in the collection of the Southampton City Art Gallery. The finished cartoon for *The Rock of Doom* (fig. 2)⁹ is in almost all respects identical to the final oil painting now in Stuttgart. Both depict the moment when Perseus reveals himself to the bound Andromeda by removing the helmet that had rendered him invisible.

The present sheet is characteristic of Burne-Jones's preparatory drawings in his 'use of a fine but soft pencil, in which he set himself high standards of finish.'¹⁰ As the artist told his studio assistant Thomas Rooke in 1896, 'I never use [pencil] to sketch with, I use it as a finishing instrument. But it's always touch and go whether I can manage it even now. Sometimes knots will come in, and I can never get them out. I mean little black specks. There's no drawing I consider perfect. I often let one pass only because of expression, or facts I want in it, but unless – if I've once india-rubbed it, it doesn't make a good drawing. I look on a perfectly successful drawing as one built up on a groundwork of clear lines till it's finished.'¹¹

When he received the commission for the *Perseus* series from Balfour, Burne-Jones immediately began making drawings and studies for the scheme. As one of his modern biographers has noted, 'As with all his new subjects there was an immediate onrush of activity...His sketchbooks show the depth of his concentration as the subject started gripping his imagination. There are pages and pages of preliminary studies...There is still the same love and exuberance of drawing for its own sake people noticed in Burne-Jones when he was a boy.'¹²



1.



2.



Sunset with a Distant View of Abbeville

Watercolour. Inscribed *Abbeville / Painted by Mr. Ruskin and given by him to me. / Francesca Alexander* in brown ink on the old mount.

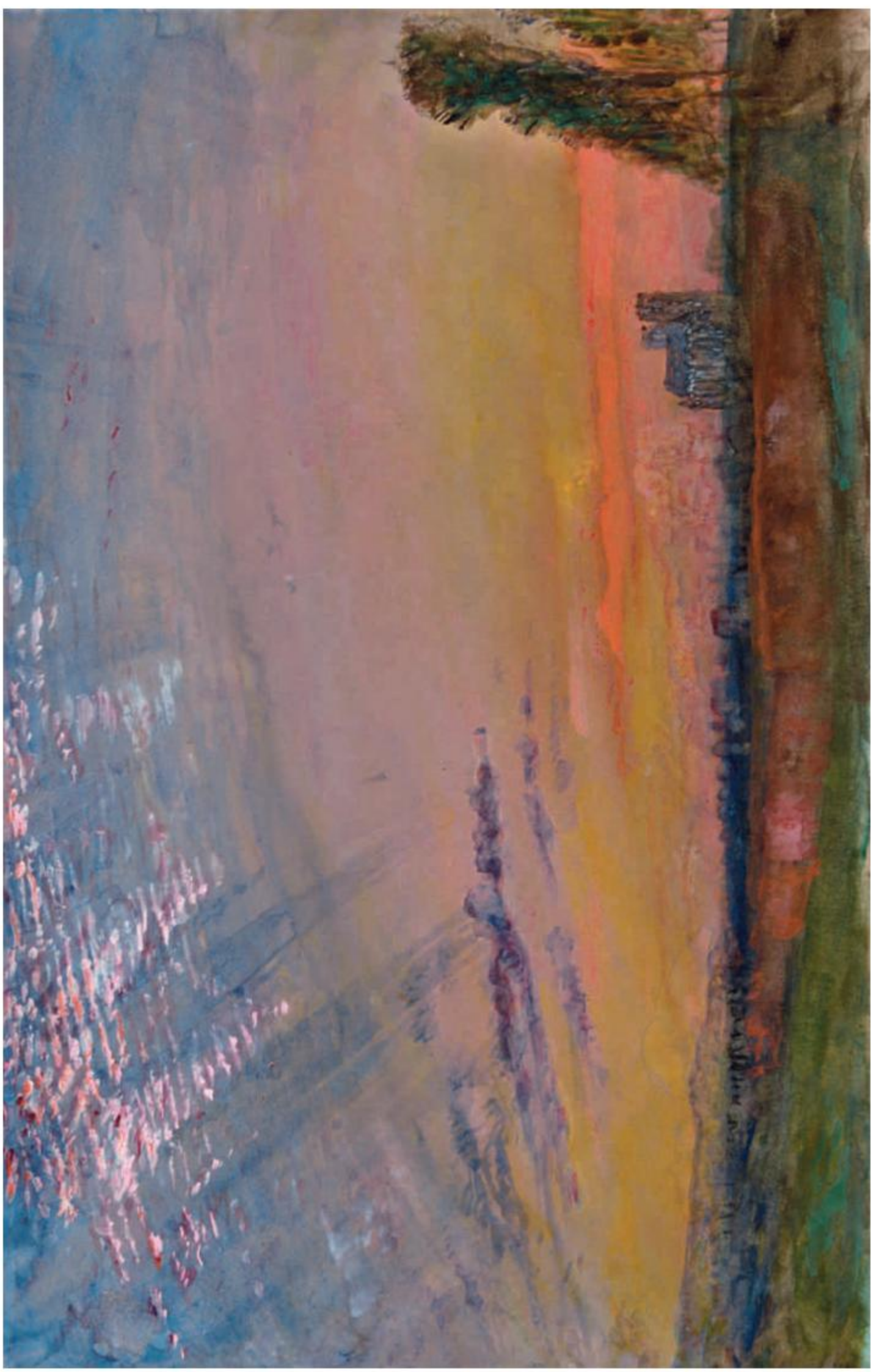
137 x 220 mm. (5 ³/₈ x 8 ⁵/₈ in.)

PROVENANCE: Given by the artist to Francesca Alexander, Florence and Boston; Henry Upham, Sagamore Beach, Massachusetts, in the 1970s; Given by him to Helen Kelly, Sagamore Beach, Massachusetts; Thence by descent.

Many of John Ruskin's later watercolours reflect an interest in the close observation of skies and clouds – studied at dawn, sunset and in varying weather conditions – and the atmospheric light effects that often resulted. The artist's interest in such themes was a lifelong one, evident as early as the publication of the first volume of *Modern Painters* in 1843, when he observed, '*It is a strange thing how little in general people know about the sky. It is the part of creation in which nature has done more for the sake of pleasing man, more for the sole and evident purpose of talking to him and teaching him, than in any other of her works, and it is just the part in which we least attend to her.*'¹ And, at the other end of his life, one of the very last drawings he made was a watercolour of a sunset seen from the coast at Seascale in Cumbria², done in 1889, shortly before he underwent a massive stroke that ended his literary and artistic career. Perhaps Ruskin's most significant study of clouds and skies, however, was undertaken in the years 1884 and 1885, when he was working on two projects related to studies of skies; *Coeli Enarrant*, a selection of texts and images from *Modern Painters*, and a pair of lectures given at the London Institution entitled *The Storm-Cloud of the Nineteenth Century*, in which he railed against the '*malignant aerial phenomena*' caused by industrial pollution, and its effect on the natural world.

This striking watercolour of a sunset above the northern French town of Abbeville is a new and previously unknown addition to Ruskin's oeuvre as a draughtsman. Ruskin visited Abbeville several times in his life, and it was among his favourite towns in France. He stayed there for the first time when travelling with his parents in June 1835, and was enchanted by the unspoiled architecture of the town, and in particular the Late Gothic church of St. Wulfran. He returned for a few days on his honeymoon in 1848, and again twenty years later, in 1868, when he spent nearly two months in Abbeville, making a number of drawings of the town and its buildings, as well as the surrounding countryside. He returned to Abbeville for three days in the summer of 1880, during a period of several weeks spent in northern France that would eventually result in his book *The Bible of Amiens*. Ruskin made a final visit to Abbeville in June 1888, during his last trip to France when, accompanied by his friend, the painter Arthur Severn, he spent about a month there.

As Ruskin reminisced in later years, '*My most intense happinesses have of course been among the mountains. But for cheerful, unalloyed, unwearying pleasure, the getting in sight of Abbeville on a fine summer afternoon, jumping out in the courtyard of the Hotel de l'Europe, and rushing down the street to see St. Wulfran again before the sun was off the towers, are things to cherish the past for, – to the end.*'³ A number of his diary entries record the sunsets he saw or drew while in Abbeville. On September 22nd, 1868, during his third and longest stay in the town, he made a drawing of a sunset at Abbeville, as he noted in his diary: '*Sunset on ramparts as opposite [sketch], first; then, ruby below; and at last thunderous and wild with delicate bars of flecked cloud mixed. I never saw anything more noble.*'⁴ Ruskin was, in fact, always particularly interested in the sky at dawn and in twilight. As one scholar has noted, '*what he takes to heart... is what he had long before perceived in art and literature: that sunrise and sunset mean the same. In Modern Painters V red is the colour of both, and of mortality: "The rose of dawn and sunset is the hue of the rays passing close to the earth. It is also concentrated in the blood of man."*'⁵



actual size

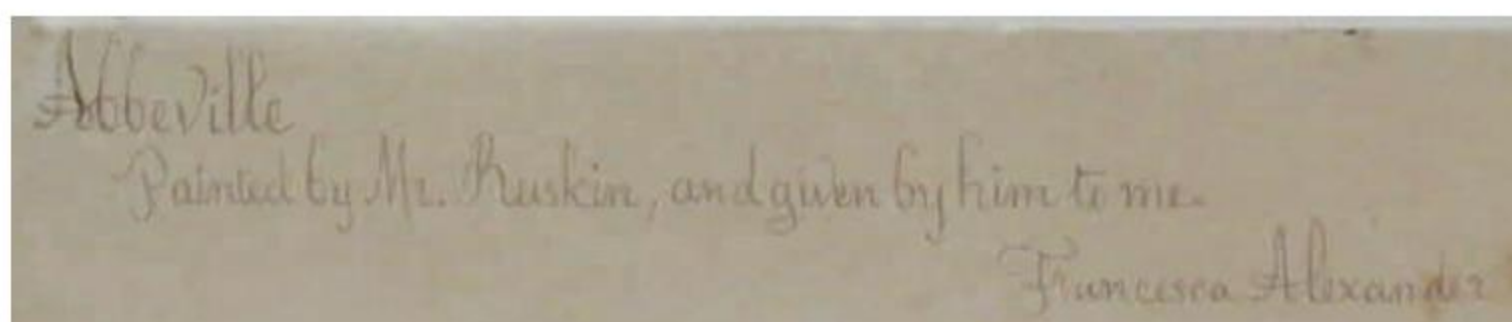
The present sheet may be likened to a number of stylistically comparable watercolour studies of skies at dawn or sunset by Ruskin. Particularly close to this Abbeville watercolour, in both subject and technique, is a view of *Beauvais Cathedral, Light in the West* in the Ruskin Library at Lancaster University⁶, which shares with the present sheet a dramatic and vibrant depiction of the sunset above the cathedral. The Beauvais watercolour was later engraved for Vol.V of *Modern Painters*, alongside Ruskin's detailed description of its dramatic sky, which underscores his abiding interest in capturing such light effects: '[this] is a sketch of an actual sunset behind Beauvais cathedral...the white cirri in the high light are all moving eastward, away from the sun, in perfectly parallel lines, curving a little round to the south. Underneath, are two straight ranks of rainy cirri, crossing each other; one directed south-east; the other north-west. The meeting perspective of these, in extreme distance, determines the shape of the angular light which open above the cathedral. Underneath all, fragments of true rain-cloud are floating between us and the sun, governed by curves of their own. They are, nevertheless, connected with the straight cirri by the dark semi-cumulus in the middle of the shade above the cathedral.'⁷

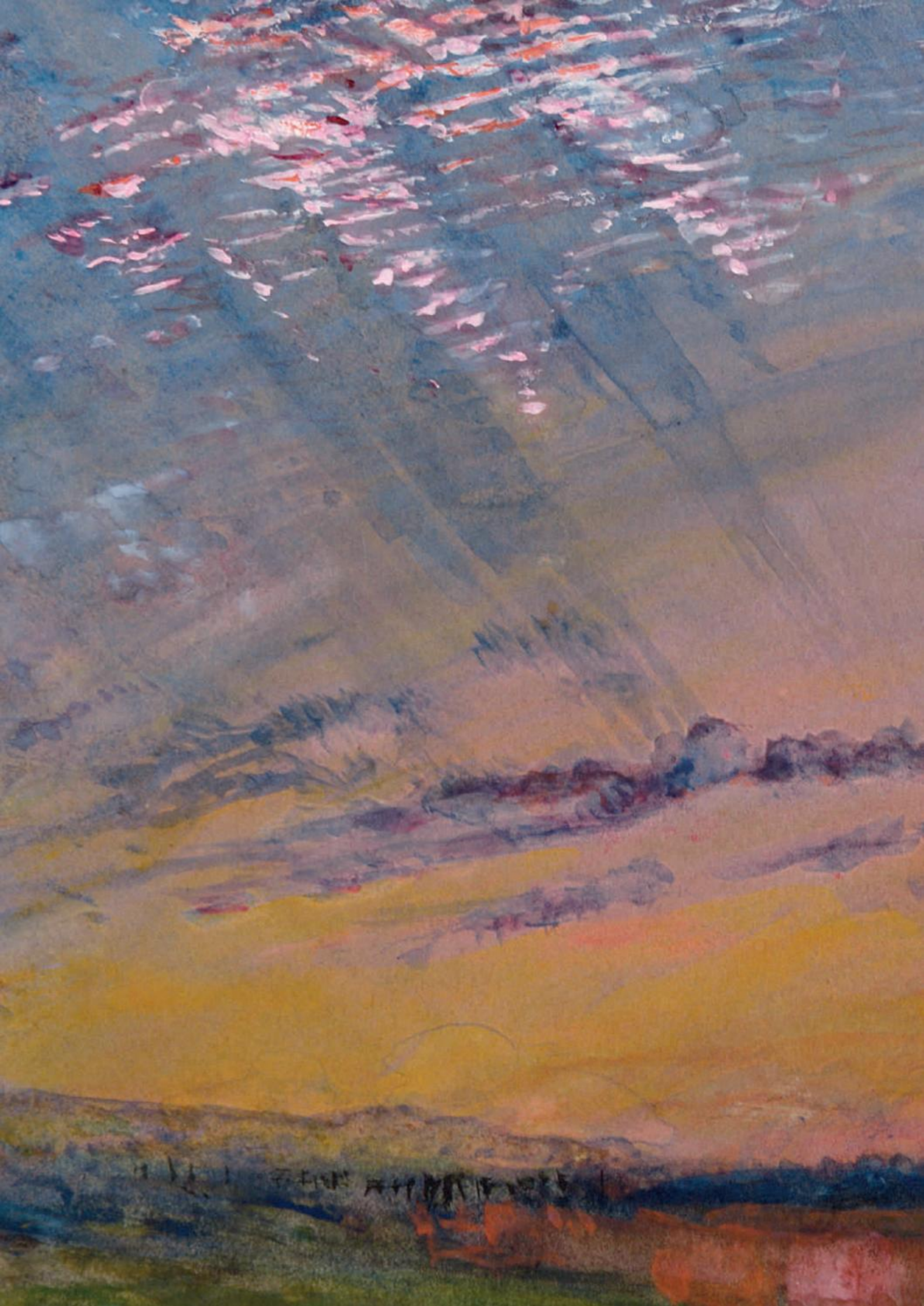
Other, similar watercolour studies by Ruskin include *Sunset at Herne Hill through the Smoke of London*, drawn in 1876, in the Ruskin Museum in Coniston⁸, and *Dawn at Neuchâtel*, dated 1866, in the collection of David Thomson⁹, as well as *Study of Dawn: The First Scarlet on the Clouds* and *Study of Dawn: Purple Clouds*, both drawn in 1868 and now in the Ashmolean Museum in Oxford¹⁰.

The present watercolour is likely to date from one of Ruskin's last two visits to Abbeville, in 1880 or 1888. In 1880, he noted in his diary: '26 August. Abbeville! How happy, once, I was in writing that word!...Came here from Calais, in thundrous sun and shadow, a glowing furnace of sunset opening over St. Valery. Lightning and red clouds over the towers and market place...'¹¹ On the same day, Ruskin made a small, rapid pencil sketch of a view of Abbeville with the church of St. Wulfran below a sunset, today in the Ruskin Library at Lancaster University¹².

As the inscription on the old mount (fig. 1) notes, this watercolour was given by Ruskin to an American amateur artist, living in Florence, who was to become one of his closest friends towards the end of his life. Born in Boston, Esther Frances ('Francesca') Alexander (1837-1917) had settled with her family in Italy in 1853. It was in Florence in 1882 that she and Ruskin met, when Francesca was in her mid-forties and Ruskin was in his early sixties. Soon afterwards, Francesca and Ruskin began a written correspondence which continued, almost daily, until Ruskin's death in 1900¹³.

Francesca Alexander had made a practice of translating and transcribing Tuscan stories of peasant life and local folk songs, which she illustrated with her own drawings of landscapes and genre scenes. Ruskin greatly admired both her drawings and her writings, and was determined to promote her work¹⁴. He purchased the manuscript of what was to be her most famous work, *Roadside Songs of Tuscany*, for £600 not long after their first meeting in 1882. The illustrated book was eventually published, with a preface by Ruskin, in twelve parts between 1884 and 1885¹⁵.





SANTIAGO ARCOS Y UGALDE

Santiago de Chile 1852-1912 San Sebastián

Absalam

Watercolour, over traces of an underdrawing in pencil. Laid down. Signed, dated and inscribed S. Arcos / 87 / *Tanjer*. in black ink at the lower right, and titled *Absalam*. in black ink at the lower left.

314 x 192 mm. (12 ³/₈ x 7 ⁵/₈ in.)

Born in Chile, Santiago Arcos y Ugalde settled as a young child with his family in Argentina. Following the deaths of his mother and brother, he and his father moved to France in 1864, where the young Arcos became a pupil of the painters Léon Bonnat and Raimundo de Madrazo in Paris. He later studied in Madrid, where he is recorded as a copyist at the Prado in 1868, after which he completed his education in London and Florence. When his father died in 1874, Arcos inherited a considerable fortune, which he used to buy a large house and studio in Paris, part of which he rented to Raimundo de Madrazo and his brother Ricardo.

A gifted painter, watercolourist and illustrator, Arcos divided his career between Madrid and Paris, exhibiting regularly in both cities, and also exhibited frequently in Pau, Bayonne and Biarritz. He worked mainly as a painter of mythological, religious and historical genre subjects, as well as producing portraits and small-scale *plein-air* landscapes. Arcos was also a leading exponent of the *costumbrismo* movement in 19th century painting, with its focus on Hispanic folklore and customs, and produced genre paintings of Andalusian and Basque subjects. By 1880 he was being praised by the journalist and writer Louis Énault: '*Compatriot of Madrazo and Fortuny, M. Santiago d'Arcos is today one of the most authoritative representatives of this contemporary Spanish school, so fine, so spiritual and so brilliant.*'¹

Arcos exhibited regularly in Paris between 1879 and 1911, and won prizes in exhibitions in Madrid in 1881 and Paris in 1900. He became one of the leading Spanish artists working in Paris, and was much in demand among members of the Parisian society as a portrait painter. He counted among his patrons the former Queen Isabella II of Spain, for whom he illustrated a book of poems by Antonio Fernández Grillo, and such important foreign collectors as the American William H. Stewart, who was a major patron of several Spanish artists working in Paris. He was very active as an illustrator for numerous books published in both France and Spain – such as Achille Fouquier's *Chants populaires espagnols*, which appeared in 1882, and Gustave Becquer's *Légendes espagnoles*, published three years later – as well as such magazines as *Le Monde Illustré*, *La Vie Moderne*, and others. Arcos spent much time in the Basque towns of Saint Jean-de-Luz in the south west of France and San Sebastián in Spain. He spent the later years of his career in San Sebastián, where he died of pneumonia in 1912.

This striking watercolour portrait was drawn, as the artist's inscription notes, in Tangier in 1887, and depicts a man by the name of Absalam. Arcos visited Morocco in 1887, perhaps under the influence of the Catalan painter Josep Tapiró i Baró, who lived and worked in Tangier. The light of Morocco had a profound effect on his paintings and watercolours, resulting in the artist adopting a brighter palette. Arcos painted a number of Orientalist pictures in Morocco, notably *A Souk in Tangier*, exhibited in 1890². These Moroccan works proved very popular when he exhibited them in Paris, and led to prizes at the Salon of 1888 and the Exposition du Cercle Artistique et Littéraire the same year, when one critic noted that '*M. Santiago Arcos goes from strength to strength. His types of Arabs, of Orientals, are captured on the spot. My sincere congratulations to this artist.*'³ The present sheet is typical of the handful of watercolour studies of Arab types by Arcos that are known, which tend to show the subjects in profile or in three-quarter view, and set against a neutral background.



PIERRE-AUGUSTE RENOIR

Limoges 1841-1919 Cagnes-sur-Mer

The Lake (Le lac)

Watercolour, over an underdrawing in pencil.

235 x 279 mm. (9 1/4 x 11 in.)

PROVENANCE: Probably Ambroise Vollard, Paris; M. Knoedler & Co., New York; The Reid Gallery, London; Acquired from them by Catherine Gamble Curran, London and New York; Her posthumous sale (*'Property from the Estate of Catherine Gamble Curran'*), New York, 8 May 2008, lot 126; Private collection, London.

LITERATURE: Ambroise Vollard, *Tableaux, Pastels & Dessins de Pierre-Auguste Renoir*, Paris, 1918, Vol.II, illustrated p.182 (as part of a larger sheet); Guy-Patrice and Michel Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, Vol.II (1882-1894)*, Paris, 2009, p.589, no.1649 B (where dated c.1890).

*'I never let a day go by without sketching something, even if it's only an apple on the page of a notebook. You lose the knack so quickly.'*¹ Auguste Renoir was an inveterate draughtsman, equally adept in pencil, pen, chalk, charcoal, watercolour and pastel. Yet he seems to have thought little of his drawings, throwing away or destroying most of them, and is said to have even used his drawings to light the kitchen stove. Apart from pastels, Renoir only rarely exhibited his drawings in his lifetime. It was not until two years after his death that a significant exhibition of his drawings was held, at the Galerie Durand-Ruel in Paris in 1921. The exhibition included a large number of drawings, watercolours and pastels from all periods of the artist's career, numbering almost 150 works. For many visitors, the exhibition was a revelation; as one critic wrote, *'We make our way into the artist's studio, he opens his portfolios for us, hides nothing from us, from the most accomplished works to the faintest of notes.'*²

For much of the last two decades of his life Renoir's hands were crippled by arthritis, so that by around 1913 his hands were so bent that he was no longer able to draw. Yet it remains true of the artist that, as François Daulte wrote, *'It is in his sketches and studies, rather than his large paintings, that he reveals all his originality and freshness of vision.'*³ Several of his fellow artists recorded their admiration for Renoir's drawings. Paul Gauguin, for one, praised the draughtsmanship of the *'Divine Renoir, who didn't know how to draw...With Renoir nothing is in its place; don't look for line because it doesn't exist. As if by magic, a beautiful colour or a caressing light say it all.'*⁴ Similarly, following a visit to Renoir's studio in January 1886, the painter Berthe Morisot wrote in her private notebook: *'He is a draughtsman of the first order.'*⁵

Although best known for his figure paintings, Renoir painted and drew landscape subjects throughout his career. As he once told the art dealer René Gimpel, near the end of his life, *'I can't paint nature, I know, but the hand-to-hand struggle with her stimulates me. A painter can't be great if he doesn't understand landscape. At one point the term 'landscapist' was one of scorn, especially in the eighteenth century. And yet, that century which I adore produced great landscape artists. I am of the eighteenth century. I humbly consider not only that my art descends from Watteau, Fragonard, Hubert Robert, but even that I am one of them.'*⁶

As one recent scholar has noted of Renoir's landscapes, *'he skilfully realised the Impressionist notion of finding an adequate expression for the fleeting moment outdoors, defining the landscape in paintings and watercolours as an atmospheric colour appearance. Swift, open brushstrokes and vibrating colours create an urgent atmosphere of shimmering reflections of sunlight on the vegetation, water, and air. Particularly in his later works, Renoir returned to his Impressionist beginnings, creating pictures directly linked to certain seasons and times of day or specific places...He was inspired by the intensity of light in the Mediterranean and the*



lush vegetation in the South of France, where he spent the winter months from the late 1880s because of a severe case of rheumatism, before finally settling for good in Cagnes-sur-Mer in 1907. His late landscape compositions, for which the watercolour technique seemed ideally suited, are characterised by free and easy brushstrokes and a vivid as well as powerful use of colour.⁷

The present sheet is a fine and fresh example of Renoir's watercolour technique as a landscapist, characterized by a freedom of handling and an assured use of colour. The artist here uses the white of the paper to capture the effect of bright sunlight, on which he applies delicate washes of green, red, yellow and blue to create both the forms and reflections of the trees and foliage. Renoir's freely drawn watercolour landscapes of this type are generally dated between 1885 and 1900, and, like the present sheet, often show the influence of his close friend Cézanne, whom he sometimes worked alongside. In the present watercolour the influence of Cézanne is most evident in the treatment of the tree in the right foreground, which serves also to create an important vertical axis and lead the eye into the composition.

A stylistically similar watercolour of *A View of a Park* of c. 1885, also showing the reflections of trees in water but displaying a more complete composition than the present sheet, is in the Thaw collection at the Pierpont Morgan Library in New York⁸. Other comparable watercolour landscapes by Renoir of the same period include a *Landscape with a Path Between Trees* in the Annenberg Collection at the Metropolitan Museum of Art in New York⁹ and a *Landscape* in the Seattle Art Museum¹⁰. All of these drawings, like the present sheet, display 'Renoir's ability to suggest form simply by modulating his brushstrokes and colors...[and share] the autumnal greens, yellows, and russets of Renoir's palette as well as the handling of foliage and careful pictorial organization.'¹¹

It has been suggested that late watercolours such as this may have once been part of an album or sketchbook of landscapes inspired by the example of Cézanne, executed by Renoir in the middle and late 1880s. As Richard Brettell has noted of another Cézannesque landscape watercolour by Renoir, 'Although the two painters are now considered virtual opposites, Auguste Renoir was probably Paul Cézanne's closest friend during the thirty years before Cézanne died in 1906...And it was surely no accident that he turned to a medium that was more often Cézanne's choice than his own...Renoir used [watercolour] to embrace Cézanne.'¹²



1.

This watercolour was once the lower half of a larger sheet, with above it a separate, smaller composition of a sailboat on a river, with a house beyond¹³. The entire large sheet (fig. 1) was photographed for the dealer Ambroise Vollard as part of an inventory of the contents of Renoir's studio, undertaken between 1915 and 1918. The sheet must have been divided into two halves at some point after 1918, when it was illustrated in Vollard's massive compendium of images of works by the artist, *Tableaux, Pastels & Dessins de Pierre-Auguste Renoir*, published that year¹⁴.



WALTER RICHARD SICKERT, R.A.

Munich 1860-1942 Bath

Portrait of Giovanni Boldini

Pen and black ink. Signed and dated *Sickert. 1890.* in black ink at the upper right. Autographed by the sitter *Boldini* in black ink at the lower right.

222 x 169 mm. (8 ³/₄ x 6 ⁵/₈ in.)

PROVENANCE: Reid Gallery, Guildford, in 1970.

LITERATURE: *The Whirlwind*, 13 December 1890, p.169; Carlo Ragghianti and Ettore Camesasca, *L'opera completa di Boldini*, Milan, 1970, illustrated p.83 (as signed 'Sidbert[?]'); Wendy Baron, *Sickert*, London, 1973, p.306, under no.52; Matthew Sturgis, *Walter Sickert: A Life*, London, 2005, p.180; Wendy Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p.189, no.57.14.

In 1890 Walter Sickert began working as an art critic and illustrator for a short-lived satirical weekly, entitled *The Whirlwind*, founded by his friend Herbert Vivian. Sickert wrote reviews, articles and notes on the work of other artists for the newspaper, whose first issue was published in June 1890. He was also tasked with providing, each week, a 'full-page cartoon...of a person of distinction, taken from life.' Sickert eventually contributed fourteen portrait drawings to *The Whirlwind* on a weekly basis. When the artist went to Dieppe in the summer of 1890, he continued to send portrait drawings to *The Whirlwind*, choosing for his subjects the people he spent time with in Normandy. By the middle of September, however, he had ceased to produce these drawings, and the project soon lapsed. The last drawing to be published was the present portrait of the Italian painter Giovanni Boldini, probably made at Dieppe that summer, which appeared in the December 13th, 1890 issue of *The Whirlwind*. The magazine ceased publication with the next issue.

As the Sickert scholar Wendy Baron has noted of the artist's drawings for *The Whirlwind*, 'They are mostly half- or bust-length pen and ink drawings in which Sickert's main concern was to catch a good likeness.'¹ The fourteen portrait drawings for *The Whirlwind* depicted politicians, lawyers, civil servants and writers; each was drawn in pen and ink, and all were autographed by the sitter as well as being signed by the artist. Sickert's only other *Whirlwind* drawing of a fellow artist, however, was an informal portrait of his good friend Jacques-Émile Blanche, seated and holding his dog, which is today in a private collection². Other *Whirlwind* portrait drawings by Sickert are today in the collections of the Hunterian Art Gallery in Glasgow, the Walker Art Gallery in Liverpool and the Museum of Modern Art in New York, as well as in several private collections³. Sickert's use of pen and ink for his portrait drawings of the early 1890s had given way, by 1894, to a preference for black chalk. Yet whatever his choice of medium, as Baron has written, these portrait drawings invariably display 'Sickert's talents for the swiftly drawn likeness [and] his ability to capture and slightly caricature the most striking physical attributes of his subjects.'⁴

Born in Ferrara, Giovanni Boldini (1842-1931) developed a formidable reputation for his dazzling, elegant society portraits of the fashionable women of Paris, painted with a bold, fluid style. Working from a grand studio on the Boulevard Berthier in the 17th *arrondissement*, Boldini had, by the turn of the century, become the most sought-after portrait painter in the city. As Sickert recalled of him, writing in 1910, many years after their first acquaintance, 'Boldini is the non-pareil parent of the wriggle and chiffon school of portraiture...the Franco-Italian master has three sturdy sons, Sargent, Blanche, and Helleu, and...none of them quite succeed in the bravura of the décolleté like their master. None of them has lifted the fashionable flic-flac to the nth with the same ring-master's flourish of the lash as has the wizard of Ferrara and the Boulevard Berthier. His virtuosity and vitality are astounding. An artist can only interpret what inspires him, and his sitters do not bore Boldini.'⁵

Sidest. 1890.



Baldini

A Fisherman on a Beach

Watercolour and gouache, with framing lines in brown ink. Stamped with the artist's monogram *he* in a circle (not in Lugt) in black ink at the lower right. The artist's monogram also applied to a label stamped *PROVENANT DE LA COLLECTION* and inscribed *Charles De Mey*, and *Pêcheur sur la plage / de Henri Evenepoel* and *Je certifie cette / oeuvre authentique / C. De Mey.* on the old backing board.

570 x 411 mm. (22 ³/₈ x 16 ¹/₄ in.)

PROVENANCE: The artist's cousin, Louise De May-van Mattemburgh, Brussels¹; By descent to their son, Charles De May; René Loost (Lust); Jay Easton Bush, New York.

Henri Evenepoel's brief artistic career began with his studies at the Académie des Beaux-Arts in Brussels. In October 1892 he settled in Paris, studying briefly with the decorator Pierre-Victor Galland before completing his training under Gustave Moreau at the Ecole des Beaux-Arts. He exhibited for the first time in 1894 at the Salon des Artistes Français, where he showed a portrait of his cousin Louise van Mattemburgh. Evenepoel was, in fact, among the finest portrait painters of his time; most of his subjects were family, friends and fellow artists, often shown full length against a neutral background. He also painted urban scenes and genre subjects, designed tapestry cartoons and book illustrations, and produced posters, lithographs and etchings, as well as being a keen photographer. In October 1897 Evenepoel travelled to Algeria, and during his six months there produced paintings of Orientalist subjects. He returned to Paris in 1898, and soon began to achieve a measure of critical and commercial success, but this was cut short by his death the following year from typhoid fever, at the age of just twenty-seven.

This large drawing is likely to have been intended as a design for a poster. As the artist's biographer Francis Hyslop has written, 'A born draftsman with an eye to a self-supporting career, Evenepoel took an intense interest in the graphic arts'², and he admired and collected posters, prints and illustrations by Henri de Toulouse-Lautrec, Jules Chéret, Adolphe Willette and other artists. Evenepoel designed around a dozen posters in the first years of his brief independent career. One such poster, advertising the ferry line linking Ostend and Tilbury in Essex (fig. 1), was published in 1893³, and includes the same sort of blank cartouche with a curlicued corner found in the present sheet. A similarly dressed fisherman appears in another gouache design for a poster of c. 1894 (fig. 2), promoting the beach resort of Nieuport-Bains in Flanders⁴. Indeed, the present sheet, which also shows what appears to be the wooden pier at Nieuport-Bains in the background, may have been an unused design for the same poster.



1.



2.



VIOLET MANNERS, MARCHIONESS OF GRANBY

London 1856-1937 London

James Jebusa Shannon Painting a Portrait of John Manners

Pencil. A sketch of the head of a young woman wearing a bonnet in pencil on the verso. Signed with the artist's monogram(?) in pencil at the lower left centre. Inscribed and dated *3 Holland Park Road 1897* in pencil at the lower left and centre. Further inscribed with colour notes in pencil on the verso.

223 x 191 mm. (8 3/4 x 7 1/2 in.)

A gifted amateur artist, Marion Margaret Violet Manners was born into an aristocratic family, as the youngest child of the Hon. Charles Lindsay, son of the 24th Earl of Crawford and 7th Earl of Balcarres. She was privately educated, and an early interest in art was encouraged by her parents. In 1882, at the age of twenty-six, she married Henry Manners, the only son and heir of the Duke of Rutland. The two were, however, very different in character, with Henry Manners lacking the artistic and intellectual interests and cultural sophistication of his bohemian wife. In 1888 her husband became the Marquess of Granby, and in 1906 he succeeded his father as the 8th Duke of Rutland. Violet Manners was a prominent member of the Souls, an artistocratic social circle at the end of the 19th century that favoured avant-garde art and intellectual pursuits, and whose members included Arthur Balfour, George Wyndham and the Tennant sisters. A famous beauty, Violet was painted by several artists, including Jacques-Emile Blanche, William Rothenstein, George Frederic Watts and, most notably, James Jebusa Shannon.

Although she had no formal training as an artist, Violet was an accomplished portraitist, working in pencil or silverpoint on paper. In 1877, at the age of twenty-one, Violet exhibited her drawings at the newly-established Grosvenor Gallery, which had been founded by her cousin, Sir Coutts Lindsay. Among her sitters were statesmen such as Herbert Asquith, Arthur Balfour, Winston Churchill and Cecil Rhodes, the writer Rudyard Kipling, the pianist and composer Ignacy Jan Paderewski and the actresses Mary Pickford and Marion Terry, as well as many of the noblemen and aristocratic women of her social circle¹. The death of her eldest son, Lord Haddon, in 1894, at the age of nine, was a terrible blow, and Violet channeled her grief into sculpting his tomb memorial. This superb sculpture, which portrayed the young boy reclining on an elaborate base decorated with relief portraits of his family, is today in the chapel at Belvoir Castle in Leicestershire, the seat of the Dukes of Rutland².

Violet maintained a studio at Bute House in Kensington, and showed her work at the New Gallery, the Royal Academy and the Fine Art Society, as well as in France and America. As one critic noted, in a review of an exhibition of her drawings at a gallery in London in 1925, *'Her style is particularly suited to the interpretation of feminine beauty and elegance, but she usually achieves considerable success in her delineations of men.'* Eight years later, a review of another exhibition of her portrait drawings noted that, *'There is no doubt that Her Grace is a charming draughtswoman, intensely feminine and and so passionately devoted to "the beautiful" that she would fain invest even men with its feminine quality; but as she confines herself to the pencil and wields it with real taste one can enjoy the masculine portraiture almost as much as the others.'*

After her husband's death in 1925, Violet moved to Belgrave Square, where she built another studio. She continued to show her work regularly, her last exhibition taking place just a month before her death in December 1937. She was buried at Belvoir Castle.



3 Holland Park Road
E. J. 1897.

36b

VIOLET MANNERS, MARCHIONESS OF GRANBY

London 1856-1937 London

The Artist James Jebusa Shannon Painting a Portrait of the Young John Manners, later 9th Duke of Rutland

Pencil, with touches of pen and brown ink, on paper washed a pale grey. Inscribed *John sitting to Shannon* in pencil at the lower centre. Further inscribed in pencil on the verso.

239 x 292 mm. (9 ³/₈ x 11 ¹/₂ in.)

These two drawings (Nos.36a and 36b) depict the artist's young son John Manners being painted by the Anglo-American artist James Jebusa Shannon (1862-1923), one of the leading society portrait painters in London, at his studio in Holland Park. The second son of the Marquess and Marchioness of Granby, John Henry Montagu Manners, Lord Roos (1886-1940) was ten or eleven years old at the time this drawing was made, in 1897. His elder brother Robert, Lord Haddon, had died three years earlier, at the age of nine, and John was the heir to the dukedom. Educated at Eton and Trinity College, Cambridge, John Manners joined the Diplomatic Service and was posted to the British Embassy in Rome in 1909. The following year he was commissioned into the 4th Battalion Leicestershire Regiment as a 2nd Lieutenant. Although he was sent to the Western Front in 1915, Manners was kept away from the front lines by his superiors – much against his wishes and to his great shame later in life – largely due to the efforts and influence of his mother, the Duchess of Rutland, who was determined to keep her only surviving son well away from the fighting. John Manners married Kathleen Tennant in 1916, and became the 9th Duke of Rutland on the death of his father in 1925. He died of pneumonia at Belvoir Castle, the Leicestershire seat of the Dukes of Rutland, in April 1940.

Violet Manners, Marchioness of Granby (fig.1) was to be one of Shannon's most loyal patrons. Beginning in 1888 and extending over a period of some three decades, the artist painted several portraits of her, as well as of her husband and children. The present pair of drawings show Shannon painting the artist's son. Derived from the example of Sir Anthony Van Dyck, Shannon's finished painting of the young John Manners, standing and accompanied by a dog (fig.2), was exhibited at the New Gallery in 1897, and remains at Belvoir Castle today³.



1.



2.



John sitting to Shannon -

JEAN-FRANCIS AUBURTIN

Paris 1866-1930 Dieppe

'Le Petit Vapeur': Cliffs at Dieppe, Normandy

Gouache and black chalk, with traces of pencil, on grey paper. Inscribed "*le Petit vapeur*" *Falaises de Dieppe* in pencil on the verso. Signed with the artist's initial A. in green gouache at the lower right. Stamped with the artist's initial A (not in Lugt) in black ink, once at the lower left and again on the verso. 185 x 552 mm. (7 1/4 x 21 3/4 in.)

Early in his career, Jean-Francis Auburtin became friendly with Pierre Puvis de Chavannes, and although they were never master and pupil, in many ways Auburtin can be said to have become Puvis's successor in the field of decorative mural painting. In 1895 he received a commission to paint the ceiling of the dining room of the rector of the Sorbonne, followed by wall decorations in the same room and a mural for the lecture theatre of the department of zoology. In 1899 he completed the decoration of the grand staircase of the Palais Longchamp in Marseille, and the following year decorated two pavilions for the Exposition Universelle. Auburtin continued to paint decorative schemes for public and private buildings throughout France. He exhibited at the Salon des Artistes Français and at the Société Nationale des Beaux-Arts between 1892 and 1929, and had several one-man exhibitions in Paris. Among his last significant public commissions was the decoration of the Salle de Colonnes of the Conseil d'Etat in the Palais-Royal, on which he worked between 1914 and 1924.

Alongside his work as a decorator, Auburtin produced a large number of landscapes – in gouache, watercolour and pastel – of coastal views around France. He worked in Provence and the Var (in particular on the island of Porquerolles), the Côte d'Azur, Corsica, Brittany and the island of Belle-Île-en-Mer, Normandy, the Savoie and the Pyrenees, and in 1909 an exhibition of his landscapes was held at the Galerie d'Art Décoratif in Paris. Auburtin's work represents a synthesis of Symbolism and Impressionism, with the influence of Japanese art also prevalent¹. Although most of his landscapes are today in private hands, several examples are in the collection of the Musée Malraux in Le Havre, while others are in the Louvre and the Musée d'Orsay in Paris, the Musée des Beaux-Arts in Pau, and the Musée de Pont-Aven.

In the introduction to an exhibition of the artist's landscape watercolours at a gallery in London in 1913, one critic noted that '*Auburtin's art is not representation, but synthetic interpretation, of Nature. It is through a life devoted to the loving study of the details of Nature, that he has mastered the art of suppressing all unnecessary detail and giving full weight to the features that are really significant...He acquired that knowledge of structure and growth, of the working of Nature, without which it is impossible to arrive at a broad simplification that does not neglect any of the essential truths. It is these essential truths that he endeavours with such signal success to express in terms of firm, balanced design and broad patterns of harmonious colour: the structure and solidity of the rock, the rhythmic roll of the waves, the formation and varying density of the clouds. And to these permanent qualities is added the mood of the hour. These are the things that matter, and not the topographically accurate representation of the place, although even in this respect Auburtin does not sacrifice truth to arbitrary decorative invention...he has never allowed his convention to change the local colour of the place, any more than he would let his sense of pattern interfere with the main truth of form. He has the happy faculty of finding his patterns in Nature, so that there is no need for him to impose them upon Nature.*'²

Auburtin was particularly fond of painting the coastal cliffs at Étretat, Dieppe, Pourville and Varengeville, where he built a house and studio. As the critic Henri Franz wrote in 1902, '*Jean Francis Auburtin knows how to hold, on a few centimeters of paper, all the infinity of the sea and build on a sky of a delicate blue, barely tinged with a few strokes of the brush, some trees with unexpected forms.*'³ A number of drawings of similar views of the cliffs at Dieppe, for which Auburtin seems to have favoured a long, frieze-like format, are known⁴.



ODILON REDON

Bordeaux 1840-1916 Paris

The Head of a Young Woman Looking Down (Tête de Femme Penchée)

Watercolour and pencil. Signed ODILON REDON in green ink at the upper right. Several mountmaker's inscriptions in pencil in the lower margin.

210 x 173 mm. (8 1/4 x 6 3/4 in.) [image]

247 x 173 mm. (9 3/4 x 6 3/4 in.) [sheet]

PROVENANCE: The studio of the artist, and by descent to his son, Arï Redon, Paris; Acquired from him by Mira Jacob, Paris; The Mira Jacob - Galerie Le Bateau Lavoir sale, Paris, Drouot Montaigne [Bailly-Pommery and Sotheby's], 23-24 September 2004, lot 50; Private collection, Brescia.

LITERATURE: Klaus Berger, *Odilon Redon: Phantasie und Farbe*, Cologne, 1964, p.220, no.525; Klaus Berger, *Odilon Redon: Fantasy and Colour*, New York, 1965, p.220, no.525 (as *Girl with Bent Head (after Decamps)*), and dated c.1904; Jean Selz, *Odilon Redon réveillé*, Paris, 1971, illustrated in colour p.85; Jean Selz, *Odilon Redon*, Lugano, 1971, illustrated in colour p.85 (as *Inclined Female Head*, c.1910); Alec Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné. Vol.I: Portraits et figures*, Paris, 1992, p.124, no.297 (as *Tête de Femme Penchée*).

EXHIBITED: Paris, Galerie Barbazanges, *Exposition rétrospective d'oeuvres d'Odilon Redon (1840-1916)*, 1920, no.176 (as 'Copie de Decamps'); Paris, Musée des Arts Décoratifs, *Odilon Redon: Exposition rétrospective de son oeuvre*, 1926, no.164 ('Copie de Decamps'); Paris, Petit Palais, *Exposition Odilon Redon*, 1934, no.116 ('Profil'); Paris, Orangerie des Tuileries, *Odilon Redon*, 1956-1957, no.197 ('Femme a la tête penchée'); New York, The Museum of Modern Art and Chicago, The Art Institute of Chicago, *Odilon Redon, Gustave Moreau, Rodolphe Bresdin*, 1961-1962, no.73 (as *Profile of a Woman*).

Although Odilon Redon had experimented with watercolour as a youth at the beginning of the 1860s, it was not until some thirty years later that he began again to work seriously in the medium. His use of watercolour is largely confined to the later years of his career, 'when he turned from working primarily in black to enthusiastically embrace color. Indeed, the watercolors seem to have had a somewhat more private role in his oeuvre than his work in other media. Although he discussed his noirs, or fusains (charcoal drawings), his prints, pastels, and paintings in his correspondence – and in his posthumously published writings on art – watercolor is never discussed. The mature watercolors, however, treat themes that concerned the artist throughout his career, and some...are complete and accomplished works of art.'¹ This is certainly true of this vibrant late watercolour by Redon. Last exhibited in 1961, the present sheet has remained relatively little known, and unseen by most recent scholars.

For most of his career Odilon Redon worked in something of an artistic vacuum, aware of the work of his contemporaries but generally preferring to follow his own path. His drawings and prints allowed him to express his lifelong penchant for imaginary subject matter, and were dominated by strange and unsettling images of fantastic creatures, disembodied heads and masks, solitary eyes, menacing spiders and other dreamlike forms. For much of the first thirty years of his career Redon worked almost exclusively in black, producing his 'noirs' in charcoal and chalk; the drawings he described as 'mes ombres', or 'my shadows'.

It was not until 1881, when he was more than forty years old, that Redon first mounted a small exhibition of his work, to almost complete indifference from critics or the public. The following year, however, a second exhibition of drawings and lithographs brought him to the attention of a number of critics. One of these was the novelist J. K. Huysmans, who wrote perceptively of the artist that, 'It would be difficult to define the surprising art of M. Redon. Basically, if we except Goya, whose spectral side is less rambling



and more real, if we also except Gustave Moreau, of whom M. Redon is, after all, in the healthy parts of his work, a very distant pupil, we shall find his ancestry only among musicians perhaps, and certainly among poets. It is indeed a genuine transposition of one art into another. The masters of this artist are Baudelaire and especially Edgar Poe, whose consoling aphorism that all certitude lies in dreams he appears to have pondered.¹² Redon's critical reputation began to grow, and in 1884 he exhibited at the first Salon des Indépendants, which he had helped to organize. Two years later he was invited to show at the eighth and final Impressionist exhibition, and in the same year exhibited with Les XX, a group of avant-garde artists, writers and musicians in Brussels.

Towards the end of the 19th century, Redon began to move away from working mainly in charcoal and black chalk, in favour of a new emphasis on colour, chiefly using the medium of pastel but also watercolour, oil paint and distemper. Indeed, after about 1900 he seems to have almost completely abandoned working in black and white. Like his *noirs*, his pastels of floral still lifes and portraits were popular with a few collectors, and several were included in exhibitions at the Galerie Durand-Ruel in 1900, 1903 and 1906, and in subsequent exhibitions of his work in Paris and abroad. Despite this change in direction, however, Redon's work remained unpopular with the public at large, and it was left to a few enlightened collectors to support the artist in his later years. Nevertheless, an entire room was devoted to Redon's work at the seminal Armory Show held in New York in 1913, an honour shared by Paul Cézanne, Paul Gauguin, Henri Matisse and Vincent van Gogh.

Redon's work in watercolour reflects a more reserved side of his experiments with colour, and his work in this fluid medium seems to have been done largely for his own pleasure. His late watercolours were never exhibited in his lifetime, and seem to have been retained by the artist until his death, after which a number of examples were sold by his widow to private collectors such as Jacques Zoubaloff. Redon's work as a watercolourist was first seen by the public only in posthumous exhibitions of his oeuvre, such as that held at the Galerie Bernheim-Jeune in 1917 or at the Galerie Barbazanges three years later, in 1920, in which the present sheet was shown for the first time.

This subject of this magnificent, glowing late watercolour – aptly described by the Redon scholar Alec Wildenstein as a '*woman, young and with a rebellious pout, her hair dripping with water, [who] seems to come out of the waves*'³ – is depicted enclosed by a sort of colourful aura or nimbus; a motif found in a number of Redon's paintings, watercolours and pastels, particularly in the second decade of the 20th century. Like many of Redon's works, the subject of the present sheet remains enigmatic. Throughout his career Redon produced paintings, pastels and drawings of heads in profile; often idealized, sometimes grotesque, and always somewhat mysterious.

In remarkably fresh condition, this splendid watercolour once belonged to Redon's only son, Ari Redon (1889-1972), who inherited the bulk of the contents of his father's studio. (The present sheet has, in fact, occasionally been regarded as a portrait of Ari Redon as a child, but has more generally been identified as the head of a young girl, despite some superficial similarities with the appearance of Redon's son at the age of around ten or eleven.⁴) In 1920 Ari Redon organized the retrospective exhibition of his father's work at the Galerie Barbazanges in Paris, which included this watercolour from his collection. Most of the rich assortment of works by Redon inherited by Ari was presented to the Louvre, in accordance with his wishes, by his widow Suzanne in 1982, ten years after his death.

The present sheet, however, was acquired directly from Ari Redon by the Parisian dealer and collector Mira Jacob (1912-2004). Jacob opened her gallery in Paris, called Le Bateau-Lavoir after the famous artist's studios in Montmartre, in 1955. Located on the rue de Seine, the gallery specialized in drawings and prints by artists of the 19th and 20th centuries, with a particular emphasis on Symbolist works. Apart from her activities as a gallerist, Jacob owned an impressive private collection of drawings and prints, dominated by the work of Redon and Paul Delvaux. She held two exhibitions of prints and drawings by Redon at Le Bateau-Lavoir, in 1969 and 1979, and translated the artist's memoirs *A soi-même* into English in 1986. Jacob assembled a personal collection of works by Odilon Redon of great breadth and variety, much of it acquired from Ari Redon.



JAN DE CLERCK

Ostend 1881-1962 Ostend

Trees by a River

Pastel on dark grey felt. Signed JAN DE CLERCK in brown ink at the lower right. Numbered 600 in white chalk on the verso. Inscribed E. De Taeye in black ink on the backing board.

303 x 264 mm. (11 ⁷/₈ x 10 ³/₈ in.)

PROVENANCE: Ernest de Taeye, Ostend; Private collection, Brussels.

Born in Ostend, Jan de Clerck studied briefly with the painter Camille Payen in Brussels around the turn of the century, but was, for the most part, self-taught. He was much influenced by the exhibitions organized by the group La Libre Esthétique, and his first paintings date from the late 1890s. Quickly gaining in confidence and ability, he produced landscapes and seascapes tinged with a Symbolist aesthetic, and first exhibited his paintings in 1905. He soon developed an original technique of a sort of elongated pointillism of striped brushstrokes. As one modern writer has noted, de Clerck '*adapted pointillism and the concentration of light to produce his own technique, often worked in mixed media, of dragging the paint with short vertical strokes in order to build up the surface of the picture. This individual technique De Clerck made virtually his own and much of his best work up to circa 1920 is painted in this way.*'¹

With the outbreak of the First World War and the invasion of Belgium by Germany, de Clerck escaped to England. After the war, he returned to Ostend where his reputation continued to grow. He experimented with new techniques, mixing pastel and watercolour, which he called '*aquapastel*', to create the luminous effects he sought. In the 1920s de Clerck began painting more figurative subjects, executed in a brightly coloured, naive manner, with folkloric subjects influenced by a visit to Brittany in 1920. On the occasion of two concurrent exhibitions of de Clerck's work in Ostend in 1927, James Ensor noted, in a letter to the organizing committee, that '*I wish to greet discretely this industrious and enterprising colleague, the rare seeker of youth and illusion.*'² Further exhibitions of his work in Ostend, Liège and Ghent, as well as the publication of a book of his work in 1928, served to advance his reputation. After 1933, however, there were no major exhibitions of his work for almost twenty years.

In the early part of his career de Clerck often painted pastels on a support of felt, as in the present work. As Richard Kerremans has noted, '*Taking advantage of the absorbent quality of this innovative backing, he was able to create a hazy effect appropriate in giving his landscapes and marine-scenes a melancholique atmosphere... He was also able to play upon the irregularities of the material, either stressing them through a scraping technique or by transparently allowing the brownish-violet colour to appear. While most of the works painted on this backing are small, there is at least one which is striking because of its format. It is his last work and the one which he was working on shortly before his death. The fact that he used pastel applied to "matting felt" for this image of a fisherman, the genuine synthesis of his artistic and human preoccupations, indicates what importance this technique had in his opinion.*'³

Drawn on felt, the present pastel is an early work datable to c. 1905-1906. De Clerck's paintings were often admired for their atmospheric properties; as the contemporary art critic Maurice de Praetere wrote, '*M. De Clerck applies a particular technique: the stillness in his paintings is potential motion, it is dynamic repose. He lets peace and quiet sink down in threads, like the upright, slow drops of a quiet summer rain. It is as if an atmospheric screen were slowly sinking on a stage from which the last actor has silently slipped away.*'⁴ Stylistically comparable pastel landscapes painted on felt include *Sous-bois* and *Street in Ostend* of 1904 and *Soirée poétique* (Poetical Evening) of 1906, all of which are in private collections⁵.

The present pastel once belonged to the Belgian musician and composer Ernest de Taeye (1864-1913).



HERMANN LANGE

Deuben 1890-1939 Freital

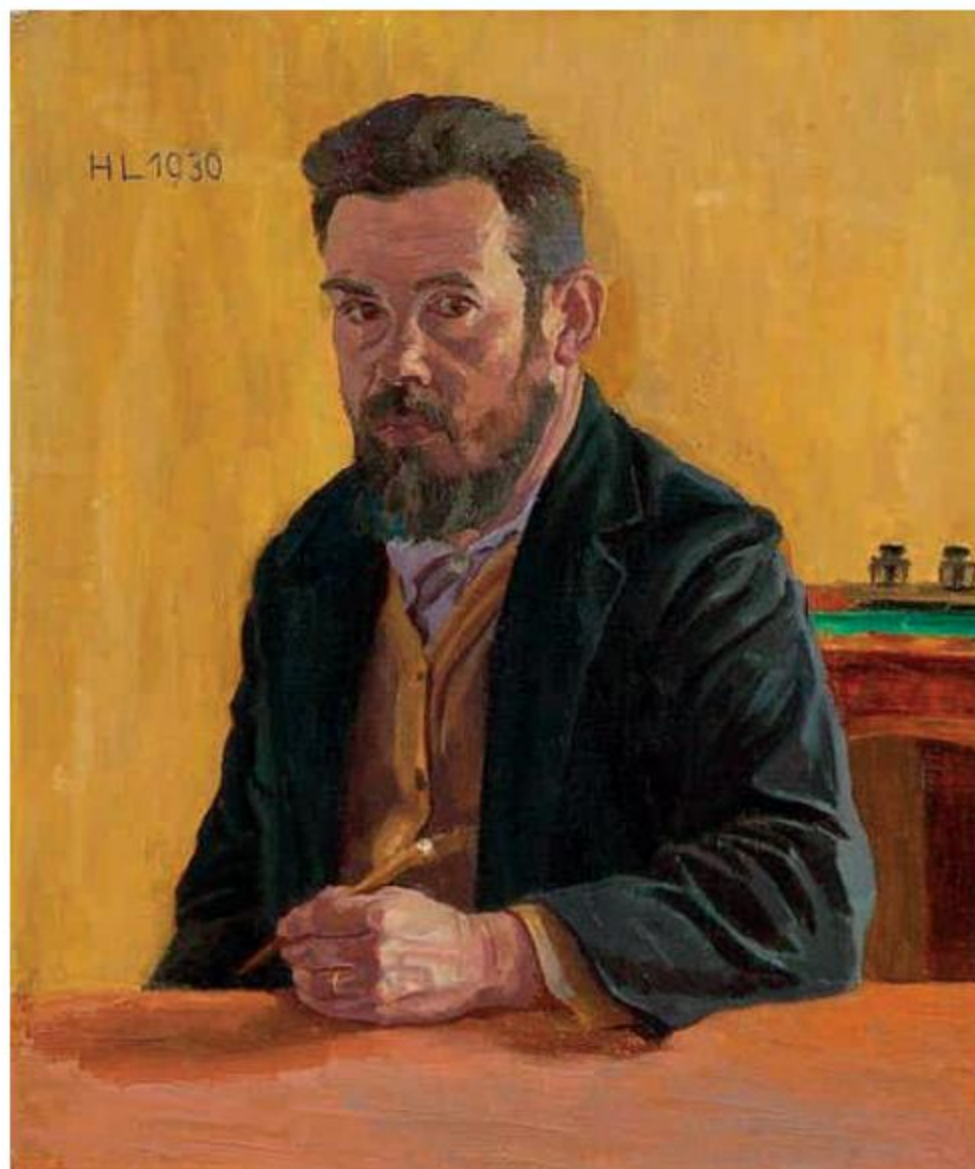
Profile Portrait of a Man with a Moustache

Charcoal and black chalk. Signed and dated *Herm. Lange / 10.* in black chalk at the lower right.
451 x 474 mm. (17 ³/₄ x 18 ⁵/₈ in.) [sheet]

Watermarks: *M B M (FRANCE)* and *INGRES D'ARCHES*.

Born in a village south of Dresden, Hermann Bruno Richard Lange was active as a portrait and still life painter. A childhood accident left him paralyzed on his left side. In 1906 he was enrolled briefly at the drawing school in Dresden, but left after a year and began a period of private lessons with the Dresden painter and graphic artist Karl Hanusch. Between 1908 and 1919 Lange studied at the Akademie der bildenden Künste in Dresden, where he gained the honour of being named *meisterschüler*, or star pupil, of the artists Oskar Zwintscher and Carl Bantzer. From 1925 onwards he was employed as a teacher at the Gewerbeschule in the town of Freital, near his birthplace.

A youthful work by Lange, the present sheet may be a portrait of the artist's father.



Hermann Lange, *Self Portrait*, 1930. Private collection.







SIR WILLIAM ORPEN, R.H.A., R.A.

Stillorgan, Co. Dublin 1878-1931 London

The Artist's Wife and Daughter on the Cliff at Howth ('Sunny Weather')

Pencil and watercolour on off-white paper, laid down. Signed and dated *William Orpen 1910* in pencil at the lower right¹.

341 x 503 mm. (13 ³/₈ x 19 ³/₄ in.)

PROVENANCE: Anonymous sale, London, Christie's, 24 June 1927, lot 70 (as 'Sunny Weather', sold for 55 gns. to Sampson); Private collection; Anonymous sale, London, Christie's, 15 May 2003, lot 57 (sold for £100,450); Jean-Luc Baroni Ltd., London, in 2004; Private collection, London.

LITERATURE: Robert Upstone, *William Orpen: Politics, Sex & Death*, exhibition catalogue, London, 2005, p.151, no.90.

EXHIBITED: London, Imperial War Museum and Dublin, National Gallery of Ireland, *William Orpen: Politics, Sex & Death*, 2005, no.90.

William Orpen displayed a precocious talent for art at an early age, and in 1891 was admitted into the Metropolitan School of Art in Dublin. He quickly came to the attention of his teachers and contemporaries as an immensely gifted draughtsman, and won several prizes for his drawings. In 1898 he transferred to the Slade School of Art in London, where his drawings continued to impress all who saw them. At the Slade, where his professors included Philip Wilson Steer and Henry Tonks, he met and befriended Augustus John. The two young artists soon came to dominate their class at the school, where they were quickly recognized as head and shoulders above their fellow students in terms of talent. Orpen joined the New English Art Club, and exhibited at the Royal Academy and the Royal Hibernian Academy. He was appointed an Official War Artist in 1917, and his powerful paintings and drawings of the trenches in France were exhibited in London the following year. Knighted in 1918, Orpen later published more of his scenes of the war in *An Onlooker in France, 1917-1919*, which appeared in 1921. The 1920s found the artist at the height of his success, firmly established as one of the leading portrait painters in England, with a fashionable clientele and no shortage of commissions. After his death at the age of only fifty-two, however, his reputation lapsed into obscurity, and it has not been until relatively recently that he has regained something of the stature he once enjoyed.

Throughout his career, Orpen was greatly admired as one of the finest draughtsmen of his day. He is said to have drawn for long hours every day, and left behind a large corpus of drawings and sketches. While his work was strongly influenced by his close study of artists such as Rembrandt, Velázquez, Goya and Watteau, it lost none of its individual character. As the critic of *The Art News* noted on the occasion of a publication of a portfolio of reproductions of Orpen's drawings in 1915, 'These drawings are remarkable not only for their delicacy of handling, but for the loving care with which the pencil has revelled in beauty of form. Mr. William Orpen is thoroughly modern, yet he continues a tradition which has been handed down from the great draughtsmen of the past. His work does not suffer when placed by the side of the work of the Old Masters, a supreme but dangerous test.'²

Another art critic, writing at the same time in *The Ladies' Field*, noted that 'Mr. Orpen may be described as a tender draughtsman, tender in his care of and love for his materials. His hand is so marvellously delicate. His pencil hovers over the paper with the grace of a butterfly... He does not strive for the beauty of feature, as the French draughtsmen of the eighteenth century tried to capture those qualities. At times he is almost ugly and brutal; but he never loses the beauty of form.'³ And, as his friend and biographer P. G. Konody has written of Orpen, from an early age 'drawing became his goal, his passion, almost his language. His whole eloquence lay in the sure hand that guided his pencil.'⁴



This magnificent, large drawing depicts the artist's wife Grace and daughter Mary on the clifftop at Howth Head, a few miles northeast of Dublin, where the family spent their summer holidays between 1909 and the outbreak of the Great War. Orpen and Grace first visited Howth in 1907, and rented a house called 'The Cliffs' there for a number of summers afterward. The house enjoyed a spectacular location, overlooking Dublin Bay with the city in the distance. As Orpen was to write several years later, *'The view looking towards the mainland in the evening, from the top of the Hill of Howth, is wonderful and ever-changing. From Wicklow Head away off to the south, the chain of hills and mountains swing round in modulating curves right up to near the city itself...Of an evening, as the sun dips, the water of the bay becomes brilliant gold...Or if the night is fine, the lights all along the shore, from Bray Head to Dublin, begin to twinkle.'*⁵

It was during these August vacations that Orpen was at his happiest, enjoying the company of his young family and freed, at least temporarily, from the pressure of his many formal portrait commissions. The family enjoyed long walks along the cliffs, bathed in the sheltered cove below the house, and sometimes a tent would be pitched on the clifftop for picnics. This carefree life did not, however, mean that Orpen gave up working while he was on holiday. The artist's brother Richard, who often joined them at Howth, recalled that *'Bill was always at work and painted many pictures there. It was at the 'Cliffs' that I realized what the urge of the painter is.'* And, as Konody noted of the works Orpen produced at Howth each summer, *'These pictures of life by the sea and among the Irish hills...of open-air sketching and children playing, breathe the spirit of physical well-being and freedom from mental worries. They are filled with sunlight – the mild sunlight of a damp climate – and caressed by the gentle breezes of heaven.'*⁶ Howth was close enough to Dublin that Orpen's friends, as well as students and models from the Metropolitan School of Art, could come and visit him, and occasionally pose for paintings or watercolours.

Orpen produced several significant paintings, watercolours and drawings while at Howth, mainly between 1909 and about 1913. As a recent scholar has noted, during this period the artist *'managed, on top of everything else, to produce a magnificent series of works, conceived and drawn out of doors, mainly at Howth, and taking as their subject matter the everyday human material that surrounded him.'*⁷ His favourite subjects were his wife and his two daughters; Mary, known as Bunnie, born in 1902, and her sister Christine, known as Kit, who was born in 1906. As Kit recalled in later years, *'He paid half a crown an hour a sitting for those portraits – a fortune in those days...Only an hour at a time and then a dash along the cliffs for a bathe – golden days.'*⁸

The present sheet may be compared stylistically with a number of finished drawings made at Howth in 1910 and 1913, some of which were published as a portfolio of ten photogravure reproductions by the Chenil Gallery in London⁹. Drawn in 1910, this splendid, intimate drawing of Grace and Mary is confidently executed in pencil and delicate touches of watercolour. In superb condition, it is undoubtedly among the very finest of Orpen's Howth watercolours.



ANDRÉ LHOTE

Bordeaux 1885-1962 Paris

View of Collioure, Pyrénées

Watercolour and pencil, with grey ink and grey wash. Signed and dated A. LHOTE – 13 – in brown ink at the lower left.

325 x 502 mm. (12 ³/₄ x 19 ³/₄ in.)

PROVENANCE: Private collection, Paris.

Apprenticed to an ornamental sculptor, André Lhote studied at the Ecole des Beaux-Arts in Bordeaux, training as a sculptor while painting in his spare time. In 1905 he decided to devote himself entirely to painting, while at the same time supporting himself by working as an art teacher. The following year he was introduced to Gabriel Frizeau, one of the very few collectors of modern art in Bordeaux, who went on to assemble a fine collection of Lhote's work. After being rejected several times by the Salon des Amis des Arts de Bordeaux, Lhote was accepted at the Salon d'Automne in Paris in 1907. The following year he also showed at the Salon des Artistes Indépendants, where he was to exhibit yearly from then on. His early paintings, executed in a Fauvist style, show the influence of Paul Gauguin, and in 1910 he had his first solo exhibition at the Galerie Druet in Paris. He was greatly inspired by the paintings of Paul Cézanne that were shown at the Salon d'Automne in 1910, and Cézanne's influence was to resonate in much of his later work. At the Salon d'Automne of 1911, his painting of *The Port of Bordeaux* was hung alongside works by Albert Gleizes, Fernand Léger, Jean Metzinger and Jacques Villon, among others. By the following year Lhote had become associated with a group of artists, all working in a synthetic Cubist style, known as the Section d'Or, which included Gleizes, Léger, Metzinger and Villon, as well as Robert Delaunay, Henri le Fauconnier and Juan Gris.

Due to his health, Lhote served in the army for only a brief period during the First World War, and spent much of the war years in Paris and Arcachon. Very active as a writer and critic, he published numerous books of essays and art history, and served as the art critic for the *Nouvelle Revue Française* between 1917 and 1940. He established his own art school, the Académie André Lhote, in Montparnasse in 1922, and also lectured on art extensively both in France and abroad through the 1950s; in Algeria, Belgium, Brazil, Egypt, England, Hungary and Italy. Indeed, as a result of his popularity as a lecturer and writer, Lhote's work became very well known and influential outside France, particularly in the 1920s and 1930s. While views of the ports of Bordeaux and Marseille were to be among Lhote's favourite subjects as a painter, his later work of the 1940s and beyond found him in a more lyrical mood, with an emphasis on serene landscapes. In 1956 he won the Grand Prix National des Arts, and two years later a major retrospective exhibition of Lhote's work was held at the Musée d'Art Moderne in Paris.

In the early part of the 20th century, the small Mediterranean port of Collioure in France, very close to Spain, was a popular destination for artists such as Georges Braque, André Derain, Othon Friesz, Henri Martin, Paul Signac, Léopold Survage and, most notably, Henri Matisse. Lhote must have visited Collioure more than once, since he produced a handful of paintings of this picturesque Catalan fishing village, albeit each one different in composition from the present sheet. A painting of Collioure is in the Musée Fabre in Montpellier¹, while a different view of the port, dated 1917, was with the Marlborough Gallery in London in 1958 and was included in the Lhote retrospective exhibition in Paris that year². Another painting of Collioure by Lhote, datable to c.1920, was sold at auction in London in 1990³.

This watercolour is recorded in the archives of the late Jean-François Aittouarès, and its authenticity has also been confirmed by Dominique Bermann Martin, who will include it, under no.109, in her and M. Aittouarès's forthcoming *catalogue raisonné* of the work of André Lhote.



JACQUES VILLON

Damville 1875-1963 Puteaux

Milk Bottle (Boîte à lait)

Oil on cradled panel. Signed and dated *Jacques Villon / 12* in brown ink at the lower left.
223 x 169 mm. (8 ³/₄ x 6 ⁵/₈ in.)

PROVENANCE: Acquired from the artist by Louis Carré, Paris; By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon; Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, lot 4; Private collection, Saint-Germain-en-Laye.

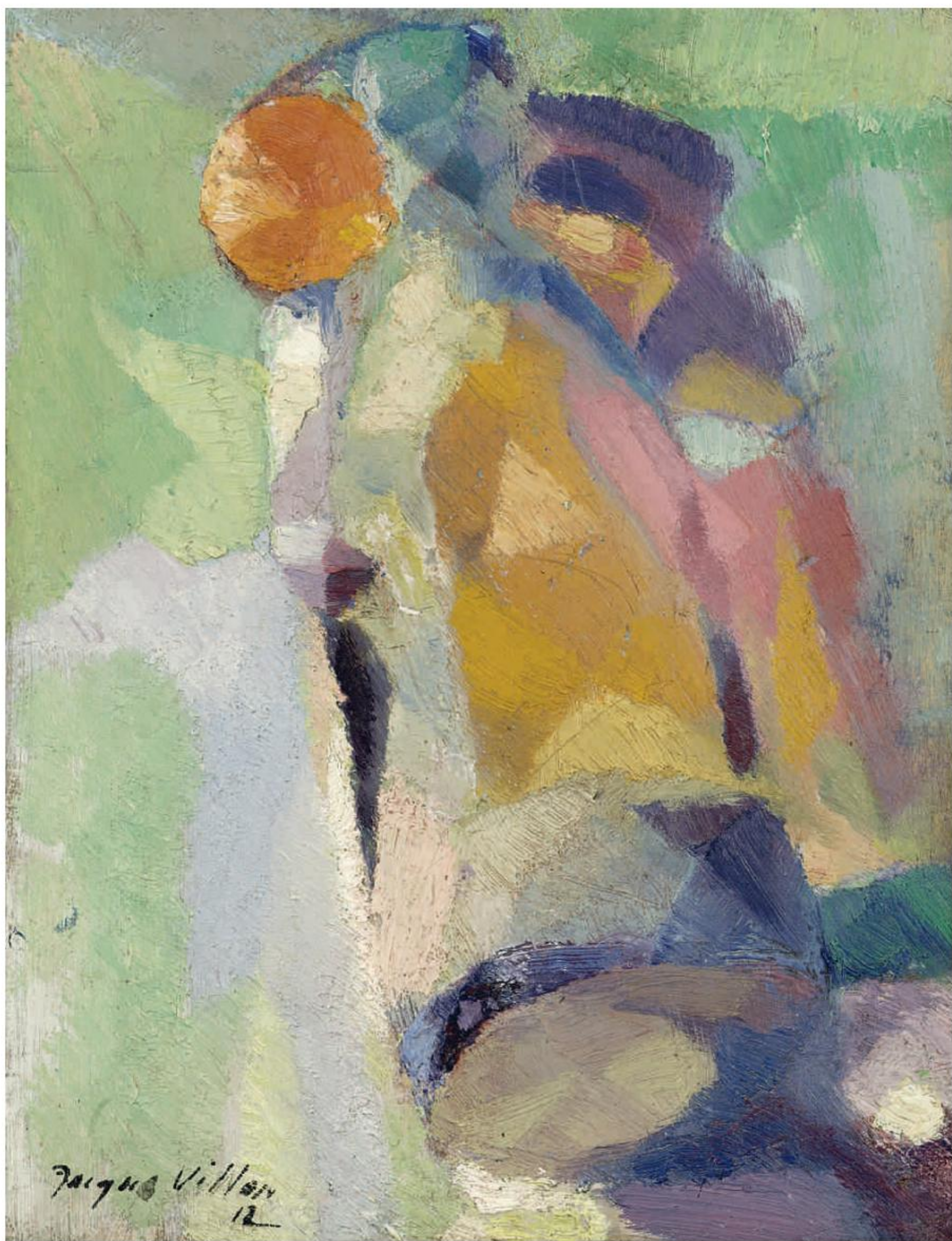
LITERATURE: Anisabelle Berès and Michel Arveiller, *Au temps des Cubistes, 1910-1920*, exhibition catalogue, Paris, 2006, pp.532-533, no.215.

EXHIBITED: Oslo, Kunstnernes Hus, *Jacques Villon, 1959-1960*, no.2; Bergen, Bergens Kunstforening, *Jacques Villon: Maleri, 1960*, no.2; Stockholm, Moderna Museet, *Jacques Villon: Måleri och Grafik 1902-1959, 1960*, no.2; Paris, Galerie Berès, *Au temps des Cubistes 1910-1920*, 2006, no.215.

Born Gaston Emile Duchamp, Jacques Villon adopted his name to distinguish himself from his younger brothers, the sculptor Raymond Duchamp-Villon and the painter Marcel Duchamp. Villon's early career was devoted to printmaking and commercial illustration, and it was not until around 1910, at the age of thirty-five, that he began working full time as a painter. He was a founder member of Puteaux Group – better known as the Section d'Or, a name Villon came up with – along with his brothers and Robert Delaunay, Albert Gleizes, Juan Gris, Frantisek Kupka, Fernand Leger, Andre Lhote, Jean Metzinger and Francis Picabia, among others. In 1912 Villon exhibited with the Section d'Or, and the following year nine of his paintings were included in the seminal Armory Show in New York, all of which were sold. After the First World War, Villon began moving towards a form of geometric abstraction. One of the few French artists of the period to achieve a measure of success in America, Villon had his first one-man show there in 1921, and within a few years his work was better known in America than in France. In 1938, however, he met the art dealer Louis Carré, who was to become his exclusive agent, and who proceeded to establish the artist's reputation in France. Carré purchased the entire contents of Villon's studio in 1942, and two years later a one-man exhibition at his Galerie de France secured the artist's renown among younger artists. In 1956 Villon won the Grand Prize for painting at the Venice Biennale, and his international reputation was firmly established by a retrospective exhibition in Paris in 1961.



Painted in the same year as the inaugural exhibition of the Section d'Or in 1912, this small painting dates to the very beginning of Villon's interest in Cubist methods. Unlike his paintings and prints of 1911 or the early part of 1912, in which the subject is readily evident, this painting is one of the first works by Villon in which the object depicted – a milk bottle, painted with faceted planes of colour – is not immediately apparent. A painting of the same year, of nearly identical dimensions and depicting a cow in profile, as seen on the label of a milk bottle (fig. 1), is closely related to the present work in style, technique and tonality, and was also once in the collection of Louis Carré¹.



CHARLES SARGEANT JAGGER, M.C., A.R.A.

Kilnhurst 1885-1934 London

Cathal and the Woodfolk

Pencil and red and white chalk, with touches of gouache, drawn on two sheets of paper cut out by the artist and laid down onto a slightly larger sheet. Squared for transfer in pencil.

188 x 304 mm. (7 ³/₈ x 12 in.)

PROVENANCE: The artist's son, Cedric Jagger; The Fine Art Society, London, in 1988.

LITERATURE: Maria Rosa Figueiredo, *Calouste Gulbenkian Museum. European Sculpture*, Vol.II, Lisbon, 1999, p.116, under no.24; Ann Compton, *The Sculpture of Charles Sargeant Jagger*, Much Hadham and Aldershot, 2004, p.109, under no.15.

Born into a mining community in Yorkshire, Charles Sargeant Jagger earned a scholarship to the Royal College of Art in London. In June 1914 he won the Rome Scholarship in Sculpture, but with the outbreak of the First World War was unable to take it up, and instead enlisted in the army. Wounded during the Gallipoli campaign in 1915 and again at Nieuwkerke in Belgium in 1918, he was awarded the Military Cross. After the war, Jagger established a successful career as a sculptor of war memorials, which often reflected something of his own experiences in the trenches. By far his best known work is the large Royal Artillery Memorial at Hyde Park Corner in London, completed in 1925. After this, his output of war memorials largely ceased, and he began to receive commissions from architects for works to decorate public buildings. Indeed, his entire career was devoted to the production of monumental public sculptures, and unlike many of his contemporaries he did not maintain an independent studio practice, with private commissions for small-scale works.

This drawing is a preparatory study, with several differences, for one of Jagger's earliest significant works; a bronze bas-relief of *Cathal and the Woodfolk*, produced in 1914 while he was at the Royal College of Art. The relief was shown at the summer exhibition at the Royal Academy in May 1914, shortly before the sculptor won the Rome prize¹. A bronze cast of *Cathal and the Woodfolk* is in the Victoria and Albert Museum², while another cast (fig. 1) is in a private collection³. A terracotta version was purchased directly from Jagger in March 1914 by Calouste Gulbenkian and is now in the Gulbenkian Museum in Lisbon⁴, while two plaster casts are also known⁵.

In one of the first articles devoted to the young sculptor's work, published in *The Studio* in 1914, one critic wrote: 'Bacchanalian subjects have an attraction for Mr. Jagger, as giving plenty of scope for the imaginative faculty with which he is well endowed... His *Cathal and the Woodfolk* exhibited this year at Burlington House, though classical in treatment, has the unique quality of being very much alive; in fact the whole work is instinct with life and movement to a degree that is particularly noticeable. One is struck by the variety of types... Another thing which occurs to one's notice is the perfect modelling of the smallest detail, the sure outcome of a well-

disciplined power of observation, and a very sound technical training. Very expressive are the feet and hands of each separate figure in the group. One is irresistibly reminded of youth and joie de vivre in this piece of work.'⁶





GUSTAV KLIMT

Vienna 1862-1918 Vienna

A Standing Female Nude

Pencil on buff paper. Inscribed (by the artist's sister) *Nachlass meines bruders Gustav / Hermine Klimt* in brown ink at the lower right.

570 x 370 mm. (22 ³/₈ x 14 ⁵/₈ in.)

PROVENANCE: The estate of the artist, Vienna; By descent to the artist's sister, Hermine Franziska Klimt, Vienna (with her inscription at the lower right); Galerie Bruno Bischofberger, Zurich, in 1976; Private collection; Anonymous sale, London, Sotheby's, 5 April 1989, lot 320; George Weidenfeld, Baron Weidenfeld, London; Thence by descent until 2017.

LITERATURE: Susan Mary Alsop, 'Sir George Weidenfeld at Home in London: The Publisher's Artful Rooms on the Thames', *Architectural Digest*, December 1991, pp.149 and 153, illustrated *in situ* p.149; 'Riverside Apartment for Lord Weidenfeld, Chelsea, London, 1973', in Gillian Newberry, *Geoffrey Bennisson: Master Decorator*, New York, 2015, p.89, illustrated *in situ* p.93; To be included in Marian Bisanz-Prakken's forthcoming supplement to Alice Strobl's *catalogue raisonné* of the drawings of Gustav Klimt.

Over four thousand drawings by Gustav Klimt are known today, the vast majority of which are drawn in black chalk or pencil, and occasionally in coloured pencils, as well as, more rarely, pen and ink. Many more drawings have been lost, however; the artist is known to have often thrown away drawings, while some fifty sketchbooks were destroyed in a fire in 1945. Klimt regarded his drawings purely as working studies, and thus never sold them, although he would occasionally give some away. When a sheet left his studio in this way he would invariably sign it, but otherwise he rarely signed his drawings. After the artist's death, his heirs usually added a stamp to each of the drawings that made up their inheritance, although the present sheet bears instead the written inscription of the artist's younger sister, Hermine Klimt (1865-1938).

As has been noted, after about 1900 Klimt's drawings '*are almost exclusively of the human body, mostly rapid sketches in which he recorded a certain posture or detail of movement... The drawings were done very rapidly, and Klimt does not appear to have valued them once they had fulfilled their purpose.*'¹ That Klimt did not regard his drawings too highly is seen in an anecdote recounted by the artist's friend, the Austrian art critic Arthur Rössler: '*Klimt valued this abundant evidence of his industrious and penetrating study of nature only as means to an end, and he destroyed thousands of leaves when they had fulfilled their purpose, or if they failed to combine maximum expressiveness with the application of a minimum of technique. On one occasion when I was sitting with Klimt, leafing through a heap of five hundred or so [drawings], surrounded by eight or nine cats meowing or purring, which chased each other around so the rustling leaves flew through the air, I asked him in astonishment why he let them carry on like that, spoiling hundreds of the best drawings. Klimt answered, "No matter if they crumple or tear a few of the leaves – they piss on the others and that's the best fixative!"*'²

The Klimt scholar Marian Bisanz-Prakken has written of the artist's drawings that '*His intensive study of the human – primarily the female – figure centred on the individual... Klimt drew obsessively, subjecting himself to a highly disciplined approach. He usually worked from life, whereby he would subordinate the models' poses and gestures to an overarching design... As a creative draughtsman, Klimt was a law unto himself; as a result, the body of his works on paper is so rich and comprehensive that it must be viewed as a parallel universe, existing alongside his painterly oeuvre.*'³

Several contemporary accounts of Klimt's studio in Vienna record the constant presence of a number of female models, who had their own room in which to lounge until the artist needed them. One critic,



Study of a female figure
for a painting

Franz Servaes, perhaps only slightly fancifully, noted of the artist that 'Here he was, surrounded by enigmatic naked women who, as he stood silently before his easel, would stroll up and down in his workshop, stretch and laze about, casting their radiance on the daylight hours – ever ready to obediently hold a pose at a nod from the master, as soon as he espied some posture, some movement that appealed to his aesthetic sense which he wanted to record in a quick sketch.'⁴

The present sheet has been associated with a large number of pencil drawings by Klimt of standing female nudes in various poses, numbering around seventy sheets⁵, which have in turn been related to the now-lost painting *The Girlfriends* (*Die Freundinnen*) of 1916-1917⁶. The large canvas (fig. 1), once in the collection of Klimt's patrons August and Serena Lederer in Vienna, was destroyed in a fire, set by the retreating German army, at Schloss Immendorf in 1945. The painting depicted a contrasting pair of women, presumably lovers. Nestled against each other, the two women – one naked, with only an ornamental scarf draped over her shoulders, and the other dressed in a reddish-orange robe and a turban – stand unselfconsciously and look out of the picture. They are surrounded by birds and flowers, including what seems to be a peacock at the left and a swan at the right. As one recent scholar has described the painting, 'Several of Klimt's later works occupy unfamiliar territory located somewhere between portraiture and allegory. Obviously based on real people who are not identified, they present them posed and dressed in a way which implies narrative and invites interpretation. One of these paintings is *The Friends* (c. 1916-1917) which portrays what seems to be a lesbian couple, one exotically dressed, the other naked, against a backdrop of birds and flowers stylized in an Oriental manner. The women gaze directly at the spectator, one of them tenderly. The relationship thus established is both touching and intriguing: we want to know more about these people and their lives.'⁷

Klimt's preparatory studies for this large painting occupied him off and on over a period of several years. He seems to have begun making drawings for the painting as early as the beginning of 1915, and continued to do so even in a sketchbook datable to the latter half of 1917. The present sheet, previously unpublished, is a fine addition to the corpus of drawings of female nudes related to *The Girlfriends* (*Die Freundinnen*), and is here exhibited for the first time. Drawings such as this large and impressive sheet underscore the comments of the Austrian art historian Gustav Glück, who, writing a few years after the artist's death, noted that, 'If one surveys Klimt's lifework, he seems greatest as a draftsman.'⁸





JEAN METZINGER

Nantes 1883-1956 Paris

Seaside Village

Pencil on paper. Signed and dated *Metzinger (1921)* in pencil at the lower left.
516 x 714 mm. (20 ³/₈ x 28 ¹/₈ in.) [sheet]

Watermark: *JOHANNOT ET C^{IE} ANNONAY*.

PROVENANCE: Probably Léonce Rosenberg (Galerie L'Effort Moderne), Paris; Anonymous sale, Paris, Hôtel Drouot [Francis Briest], 4 December 1998, lot 48; Private collection, Paris.

Trained in the Académie des Beaux-Arts in Nantes, Jean Metzinger sent three paintings to the Salon des Indépendants in 1903 and, having sold them, soon thereafter settled in Paris. His early work was in a Neo-Impressionist style, and in 1904 he exhibited in a group show at the Galerie Berthe Weill and also at the Salon d'Automne. Friendly with the painter Robert Delaunay, he also met the poets Max Jacob and Guillaume Apollinaire and, through them, Pablo Picasso. Around 1909 Metzinger encountered the painter Albert Gleizes, and the following year he published an article on 'Cubist' artists in the German magazine *Pan*, linking the work of the artists Picasso, Delaunay, Georges Braque and Henri Le Fauconnier. At the Salon des Indépendants of 1911 the work of Metzinger, Gleizes, Delaunay, Le Fauconnier and Fernand Leger was exhibited in a separate room, in what was one of the first public manifestations of the nascent movement that would come to be known as Cubism. In one review of the exhibition, by the critic André Salmon, Metzinger was sardonically described as '*le jeune prince du Cubisme*'.

Metzinger's Cubist style continued to develop independently in the years leading up to the outbreak of the First World War, and in 1912 he published, together with Gleizes, the treatise *Du Cubisme*, the earliest significant critical account of the movement. In the same year he also took part in the Salon de La Section d'Or, the first large exhibition of Cubist painting, where he showed twelve works. By the following year Metzinger was being described by Apollinaire, in his book *Les peintres cubistes*, as the third most significant Cubist artist, after Picasso and Braque.

During the war Metzinger served in the ambulance corps, and on his discharge in 1916 began working under contract for the dealer Léonce Rosenberg, producing paintings characterized by a sombre palette of browns, blacks, greens and blues. He also befriended a number of other artists associated with the Cubist movement, including Juan Gris and Jacques Lipchitz. Metzinger continued to exhibit at Rosenberg's Parisian gallery L'Effort Moderne throughout the 1920s, alongside other Cubist artists, and by the second half of the decade was working with brighter colours and less fragmented forms. After the Second World War, however, the paintings he produced were largely pastiches of his earlier, seminal Cubist style of the second and third decades of the century.

In his book *Les Peintres cubistes – Méditations esthétiques*, written in 1912 and published the following year, Guillaume Apollinaire wrote of the artist that '*Graphically and compositionally, his works have all the discretion of contrasting luminosity, and a style which places them apart from, and perhaps well above, most works produced by the painters of his day...Jean Metzinger's works are quite pure. His meditations acquire a formal beauty whose charm tend toward the sublime. The new compositions he creates are entirely stripped of everything that was known before him...And nothing is left unfinished in his work: poetry ennobles the slightest details.*'¹



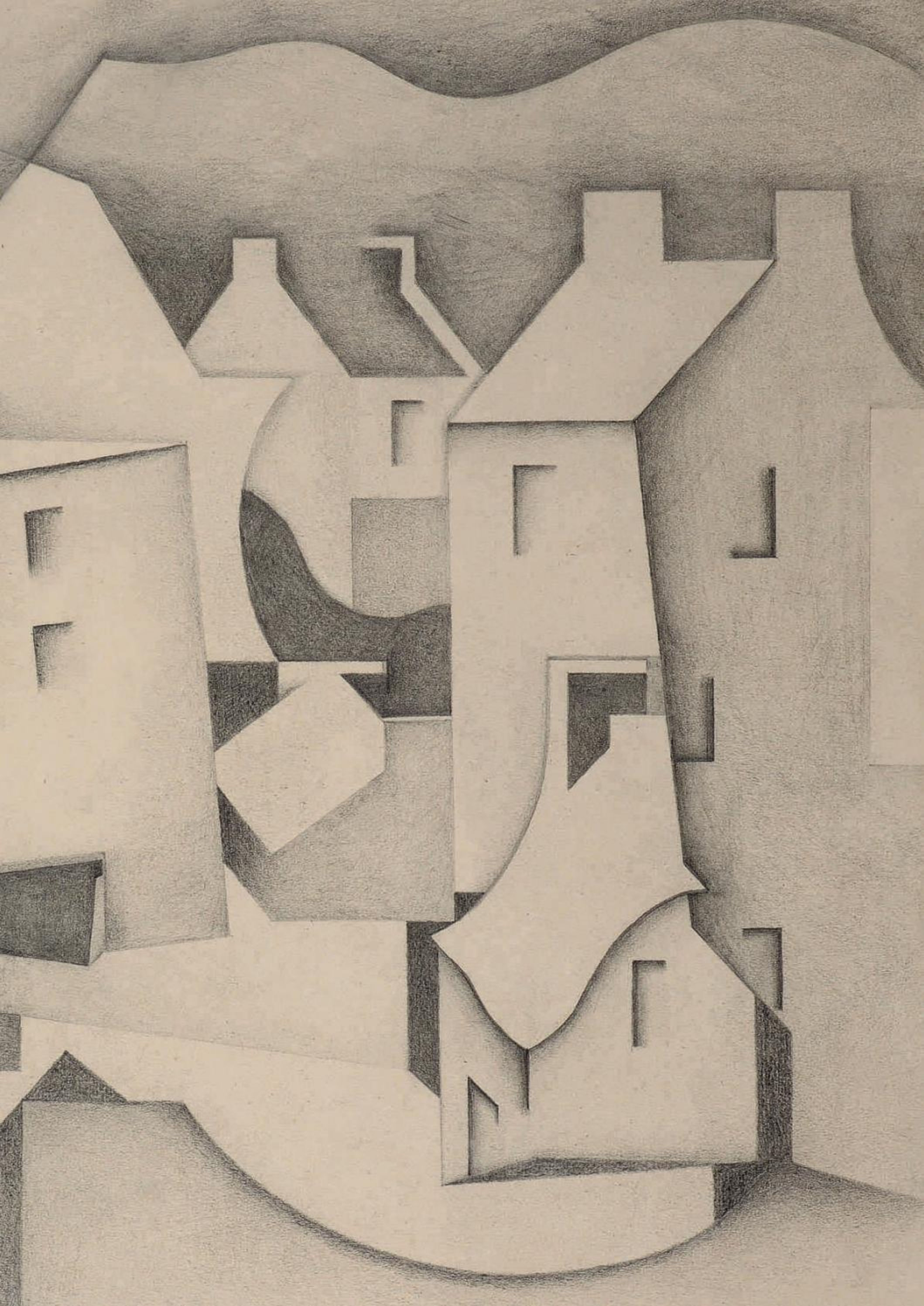
This large sheet is closely related to a slightly bigger painting of the same composition by Metzinger, *Coastal Landscape with Four Sailboats* (*Paysage côtier aux quatre voiliers*), acquired by the Scheringa Museum of Realist Art in Spanbroek in the Netherlands in 2006 and sold at auction in 2013². The present drawing extends the view depicted in the painting slightly further to the right. The painting (fig. 1) is part of a group of cityscapes and village scenes which Metzinger painted between 1919 and 1921, in which curved lines dominate the composition, and in which the lack of any human element and muted colour scheme creates a somewhat mysterious quality.

Like many of the Cubists, Metzinger's work in the years after the end of the First World War tended toward a more traditional treatment of subject matter and achieve a certain classicism, albeit still filtered through Cubist principles. Indeed, in a letter he wrote to his dealer Léonce Rosenberg in September 1920, he noted that his renewed interest in nature was, at the same time, not a renunciation of Cubism. The artist's exhibition at L'Effort Moderne in February 1921 was made up entirely of landscapes and, as Christopher Green has noted, 'The willingness to adapt Cubist language to the look of nature was quickly to affect his figure painting too. From that exhibition of 1921 Metzinger continued to cultivate a style that was not only less obscure, but clearly took subject-matter as its starting point far more than an abstract play with flat pictorial elements.'²

As Joann Moser has written of Jean Metzinger's landscape paintings of this period, 'Characterized by simplified, highly stylized, quasi-geometric forms, these landscapes focus on the exterior walls and roofs of buildings, trees, brick walls, and sometimes a port or harbor with boats. The landscapes of 1919-20 reveal a greater emphasis on the prominent patterning of brushwork, while the scenes from 1921 are somewhat more curvilinear in form and composition...Metzinger's landscapes of 1920-21 retain only the most tenuous relation to Cubism. The best of them, however, attain a sense of balance, harmony, and even mystery that deserves recognition as an important achievement in Metzinger's development.'⁴

The present sheet is accompanied by a certificate issued by Bozena Nikiel and Philippe Cézanne, dated 23 October 1991, and will be included in Bozena Nikiel's forthcoming *Catalogue raisonné des oeuvres de Jean Metzinger*, currently in preparation.





KARL HERMANN HAUPT

Halle an der Saale 1904-1983 Berlin

Self Portrait 3 (Selbstbildnis 3)

Gouache and oil on a thin card. Signed and dated *HAUPT24* in yellow gouache at the lower left centre. Inscribed *Bauhaus-Student Weimar 1924. / Selbstbildnis 3 (farbige Fassung) / Mischtechnik auf Karton / Die Positiv-Negativ Wirkung, (1. u. 2 Fassung) / werden durch die Farbe aufgelöst. / Die Schwarz-Weiss Fassungen, (1. u. 2.) / ähneln eher einem Fotonegativ. / K. H. Haupt. Halle. a. d. S. / 1924.* on a typewritten label pasted onto the reverse. A stamp with the coat of arms of the city of Weimar pasted onto the reverse.

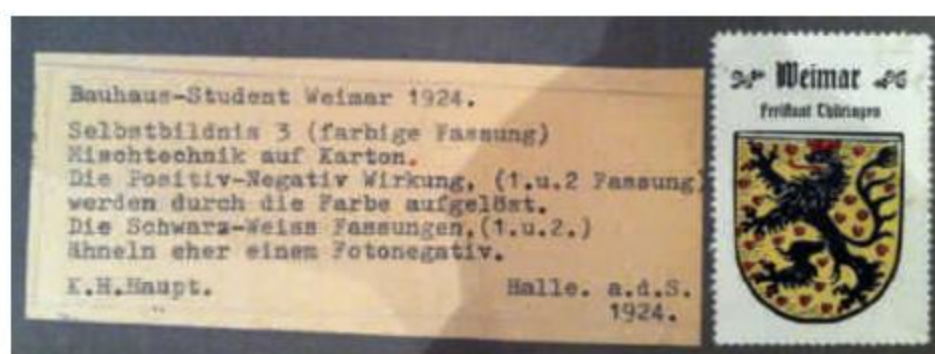
678 x 478 mm. (26 5/8 x 18 3/4 in.)

PROVENANCE: Anonymous sale, Munich, Von Zezschwitz, 3 December 2004, lot 1020; Whitford Fine Art, London; Private collection, New York.

A painter and designer, Karl Hermann Haupt studied painting at the Kunstgewerbeschule in his native Halle between 1920 and 1923. Between 1923 and 1924 he took courses at the Bauhaus in Weimar, where he was taught by Josef Albers, László Moholy-Nagy, Wassily Kandinsky, Paul Klee and Walter Gropius. After his studies at the Bauhaus in Weimar, Haupt returned to Halle, where he worked as a painter until 1926. In that year he moved to Krefeld to work at the Vereinigte Seidenwebereien silk weaving factory. Haupt remained in Krefeld for much of the 1930s, combining his work as a textile painter and pattern draughtsman with studies under Johannes Itten at the Krefeld School for Textile Decoration. By 1939 he was again in Halle, working as a technical draughtsman. Following military service in World War II, Haupt worked for the regional government of Saxony-Anhalt until 1951, when he was appointed a lecturer at the School of Applied Arts in East Berlin. From 1953 onwards he worked as a scientific illustrator and photographer at the Academy of Sciences in East Berlin, where he died in 1983.

The influence of the teachings of the Bauhaus can be seen in the handful of works by Haupt of the 1920s that are known. A student drawing of a *Construction for an Equilibrium Study*, drawn in pencil on tracing paper and dated 1924, is in the collection of the Bauhaus Archive at the Museum für Gestaltung in Berlin¹, while an abstract composition in watercolour of 1925² and a gouache and watercolour drawing entitled *The Red Man* of about the same date³ are today in New York private collections. Another gouache drawing by Haupt of 1925, in which the artistic theories of his teacher, the Hungarian Constructivist painter Moholy-Nagy, are particularly evident, is in the Bauhaus Archive in Berlin⁴.

This very large and impressive sheet is a self-portrait by Karl Hermann Haupt, executed in 1924 while he was a student at the Bauhaus in Weimar. The artist's typewritten label on the reverse (fig. 1) may be translated as: 'Bauhaus student Weimar in 1924 / Self Portrait 3 (colour version) / mixed media on card / The positive-negative effect, (1st & 2nd versions) / is dissolved by the colour. / The black and white versions, (1st & 2nd) / look more like a photo negative. / K. H. Haupt. Halle a. d. S. / 1924.' A photograph of what may be a pendant self-portrait, showing the artist wearing the same cap and facing to the right, appears as part of a mounted and framed group of twenty-three small photographs of works by Haupt that recently appeared at auction in Germany⁵.





HAUPT.24.



William S. S. S.
Sept 2 1925



GIUSEPPE CASCIARO

Ortelle 1863-1941 Naples

The Faraglioni at Capri

Pastel on light brown paper. Signed, inscribed and dated *GCasciaro / Capri 2 Ag 1925* in pencil at the lower left.

500 x 700 mm. (19 5/8 x 27 1/2 in.)

Born in the province of Lecce, Giuseppe Casciaro enjoyed a long and successful career of some sixty years. He studied at the Accademia di Belle Arti in Naples, where he won numerous prizes, and developed a particular proficiency for landscape drawings in pastel. He may have first been inspired to take up the medium of pastel in 1885, when a series of pastel drawings by the artist Francesco Paolo Michetti was shown in Naples. Two years later, Casciaro exhibited a series of eleven pastel landscapes of his own, and he remained devoted to the medium for the remainder his career. He settled on the hillside quarter of Naples known as the Vomero, sharing a studio with the painter Attilio Pratella, and for much of his life his preferred subject matter were views in and around Naples and the islands of Capri and Ischia. Between 1892 and 1896 Casciaro travelled regularly to Paris, where he had a one-man exhibition and received commissions from the dealer Adolphe Goupil. Appointed a professor at the Accademia in Naples in 1902, by 1906 he was also engaged as a tutor in pastel drawing to the Queen of Italy, Elena di Savoia. Casciaro exhibited frequently in Naples and at the Biennale in Venice, and won a bronze medal at the Exposition Universelle in Paris in 1900. His work was also exhibited throughout Europe; in Munich, Barcelona, Prague, Athens and St. Petersburg, as well as in America, Japan and in South America.

Casciaro may be regarded as one of the finest practitioners of the art of the pastel landscape in Italy in the late 19th century, and his pastels were greatly admired by both collectors and connoisseurs. The author of an early monograph on the artist noted that his pastels achieved '*an extraordinarily perceptive refinement and a solidity of touch*', and likened his accomplishments in the medium to that of such predecessors and contemporaries as Michetti, Giuseppe de Nittis, Edgar Degas and Edouard Manet. The Neapolitan poet Salvatore Di Giacomo, a close friend of the artist, chose to describe the pastel landscapes of Casciaro in lyrical terms: '*A pastel by Casciaro resembles both Bach and Mozart; it is sometimes both tragic and profound, a moving Beethoven-like passage. This elegance is delightful: this spirit,*

this taste are rare: this pleasant and assured strength, it does not oppress you but it pulls you: and the voice of this lovely artist has all the accents: it has the ardour and the sigh, the impetus and the tenderness, a cry and a murmur.'²



Giuseppe Casciaro in 1928.

Dated August 1925, this large and vibrant pastel depicts the famous *Faraglioni*, a series of three towering rock formations or sea stacks, just off the coast of Capri in the Bay of Naples. Eroded by the waves, the three rock stacks – known as Stella (which remains connected to the island of Capri), the Faraglione di Mezzo, with a natural stone archway, and the Faraglione di Fuori (or Scopolo) – rise to an average height of a hundred metres above sea level. Casciaro often worked on Capri, and painted several pastel views of the *Faraglioni* over the course of his long career.



WILLEM VAN DEN BERG

The Hague 1886-1970 Leiden

Kleine Frerik: A Fisherman from Volendam

Pencil, with stumping, and touches of blue pencil. Signed and dated *11 mei 37 Willem vd Berg.* in pencil at the lower right.

327 x 249 mm. (12 ⁷/₈ x 9 ³/₄ in.)

The son of the painter and printmaker Andries van den Berg, who taught at the Koninklijke Academie in The Hague, Willem van den Berg also spent time in the studio of his cousin, the painter and painting conservator Carel de Wild. Soon after completing his training in The Hague, van den Berg began exhibiting his work in group shows and solo exhibitions. In 1913 he met the painter Willem van Konijnenburg, whose style was to prove influential on the young artist, and began to paint the fishermen, women and ships on the beach at Scheveningen. He also painted still lifes, landscapes, genre scenes and portraits, as well as studies of birds and animals, and in 1926 one of his paintings was exhibited in Paris.

In 1938 van den Berg settled in Amsterdam, where he was appointed a professor at the Rijksakademie van Beeldende Kunsten. From there he made numerous visits to the small picturesque fishing village of Volendam. A member of the artist's societies *Arti et Amicitiae* in Amsterdam and *Pulchri Studio* in The Hague, van den Berg worked well outside the avant-garde trends of the art of the 20th century. Although his realist style became less popular in Holland after the Second World War, the artist found some success in America in the 1960s, when several exhibitions of his work were held at galleries in New York, Chicago and San Francisco. He also produced lithographs and linocuts, and his work can be found today in several Dutch museums.

Situated about twenty kilometres northeast of Amsterdam, Volendam was originally the harbour of the nearby town of Edam, at the mouth of the IJ bay. However, in the 14th century a shorter route from Edam to the Zuiderzee was dug as a canal, and the village was no longer used as a port. The harbour was filled with earth (the name Volendam translates as something akin to 'filled dam') and the village was settled by fishermen and farmers, but for the most part remained resolutely untouched by modern life. Village culture has always been deeply tied to the Catholic church, and Volendam has produced many missionaries and priests. It has also been an artistic colony, and such foreign painters as George Clausen, Walter Langley, Pablo Picasso, Auguste Renoir, Frits Thaulow and Théo van Rysselberghe are known to have spent time there. It remains a popular tourist destination today, known for its old houses, quaint fishing boats, and the traditional costumes worn by many of the Volendammers.

At Volendam, Willem van den Berg painted and drew the local inhabitants and their houses. His portraits of the Volendammers, dressed in their traditional costumes, are incisive character studies displaying intense concentration. As one art critic wrote of another of the artist's Volendam portraits, in terms that are equally applicable to the present sheet; *'this face encloses all familiar solitude that is committed to the distances, the sea and the clouds. This is the Volendammer as he used to be when Volendam was on the sea, still unknown to strangers. Such a tough and tanned face, typically individual and of a strong and unyielding personality, does not appear in the masses; it can only exist in space and in solitude.'*¹ Drawn in May 1937, the present sheet is an excellent example of van den Berg's perceptive and sympathetic portrait drawings of Volendammers.



Boat, Connemara

Pen and black ink and tempera, with touches of white heightening, on thin Whatman paper.
445 x 562 mm. (17 1/2 x 22 1/8 in.)

Watermark: J. WHATMAN / HAND MADE / 1923.

PROVENANCE: Acquired from the artist by William G. Howell, Cambridge and London, probably in the early 1950s; Thence by descent.

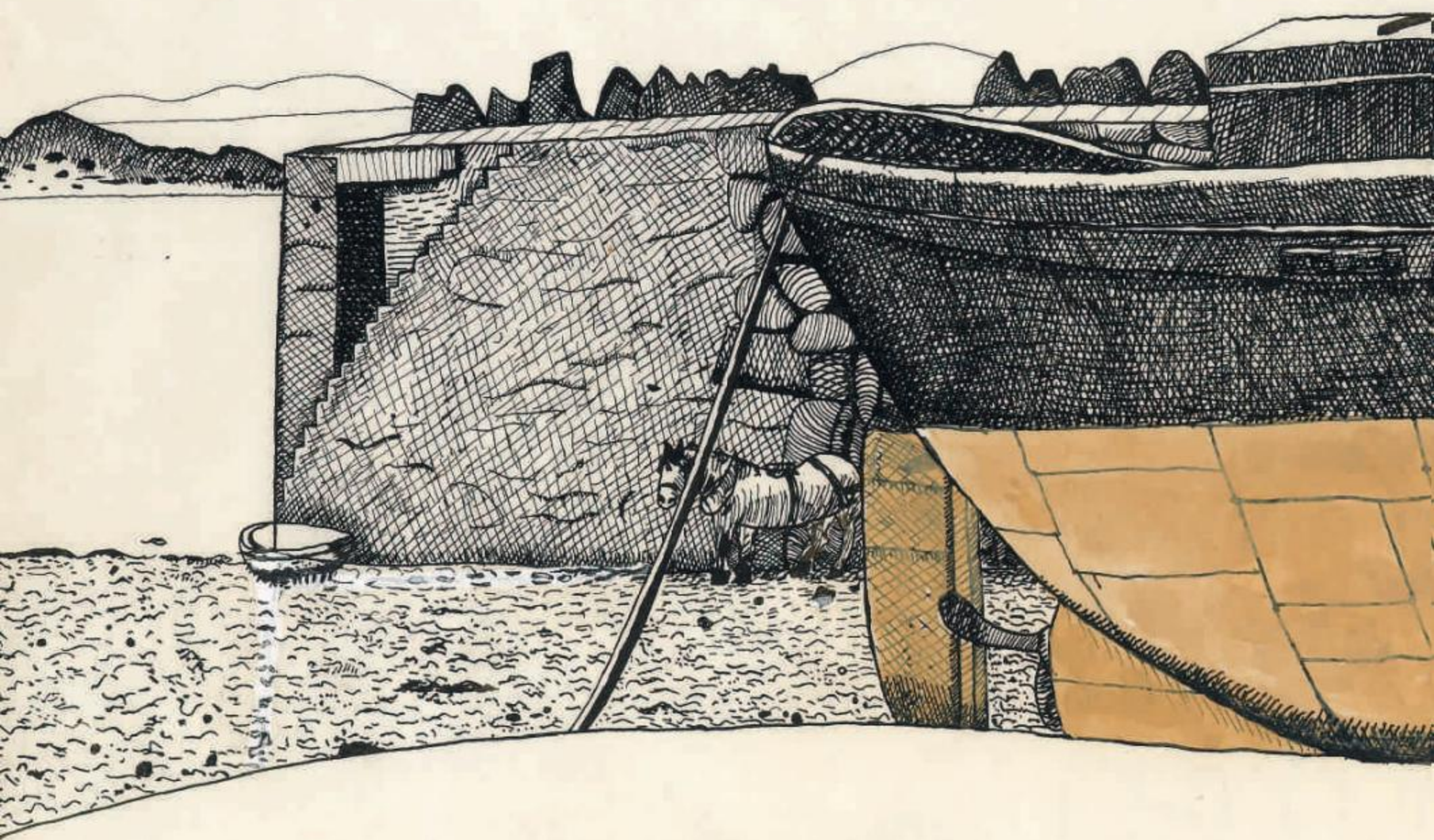
LITERATURE: Phoebe Hoban, *Lucian Freud: Eyes Wide Open*, Boston and New York, 2014, pp.41-42.

One of Lucian Freud's finest drawings, this superb and unusually large sheet is a significant addition to his oeuvre. Purchased from the artist soon after it was made, the drawing remained in the same private collection for over sixty years, and until recently was completely unknown to scholars. With its masterly technique of pen and ink and tempera, this impressive sheet is a testament to Freud's powers of observation, and his remarkable skill as a draughtsman.

The early years of Freud's career were largely devoted to drawing, and the practice would remain a vital part of the artist's development throughout the 1940s and early 1950s. At his first solo exhibition at the Lefevre Gallery in the winter of 1944, as well as in a second show in early 1946, a number of drawings were shown. As Freud himself recalled, many years later, '*I would have thought I did 200 drawings to every painting in those early days. I very much prided myself on my drawing. My work was in a sense very linear.*'¹ This was a period of sustained activity in drawing, with Freud creating an important series of self-contained works in charcoal, ink, watercolour, coloured crayons, pencil and chalk. As William Feaver has noted, '*By the mid-1940's, Freud's drawings had an extraordinary allure. In charcoal, conté and chalk on Ingres paper he caught every texture from bamboo to corduroy...*'² Another scholar has written of Freud's early drawings that '*One is struck not just by evidence of close observation but by a certain stylised, self-preening stance towards the subject – one not immune to the appeal of pattern and repetition, yet adhering strictly to the literal over the abstract. The two modes – patterning and description – are not in opposition; rather, they are made to enhance one another...these new, more precise modes of rendering were all part of an attempt by Freud to endow his subjects with a heightened presence. It became possible in this new register to make inanimate, utterly still things vibrate with immediacy.*'³

From the middle of the 1940s onwards, Freud's drawings began to display a greater confidence in his powers of observation and expression, and his draughtsmanship reaches new heights of refinement. At this time, the artist's drawings – whether in pen, pencil or crayon – began to display techniques associated with printmaking, like hatching, stippling and dotting, and it is perhaps not surprising that it was around this time that he began to experiment with etching. However, by the middle of the 1950s Freud had begun to abandon drawing altogether, fearing that the predominantly linear, graphic quality of his paintings was impeding his brushwork. (As he stated, '*people thought and said and wrote that I was a very good draughtsman but my paintings were linear and defined by my drawing. [They said] you could tell what a good draughtsman I was from my painting...I thought if that's at all true I must stop.*'⁴) After the mid 1950s Freud produced drawings relatively infrequently, and certainly without the sustained productivity of the 1940s and early 1950s. The medium of etching, in many respects, took the place of drawing as his preferred graphic medium.







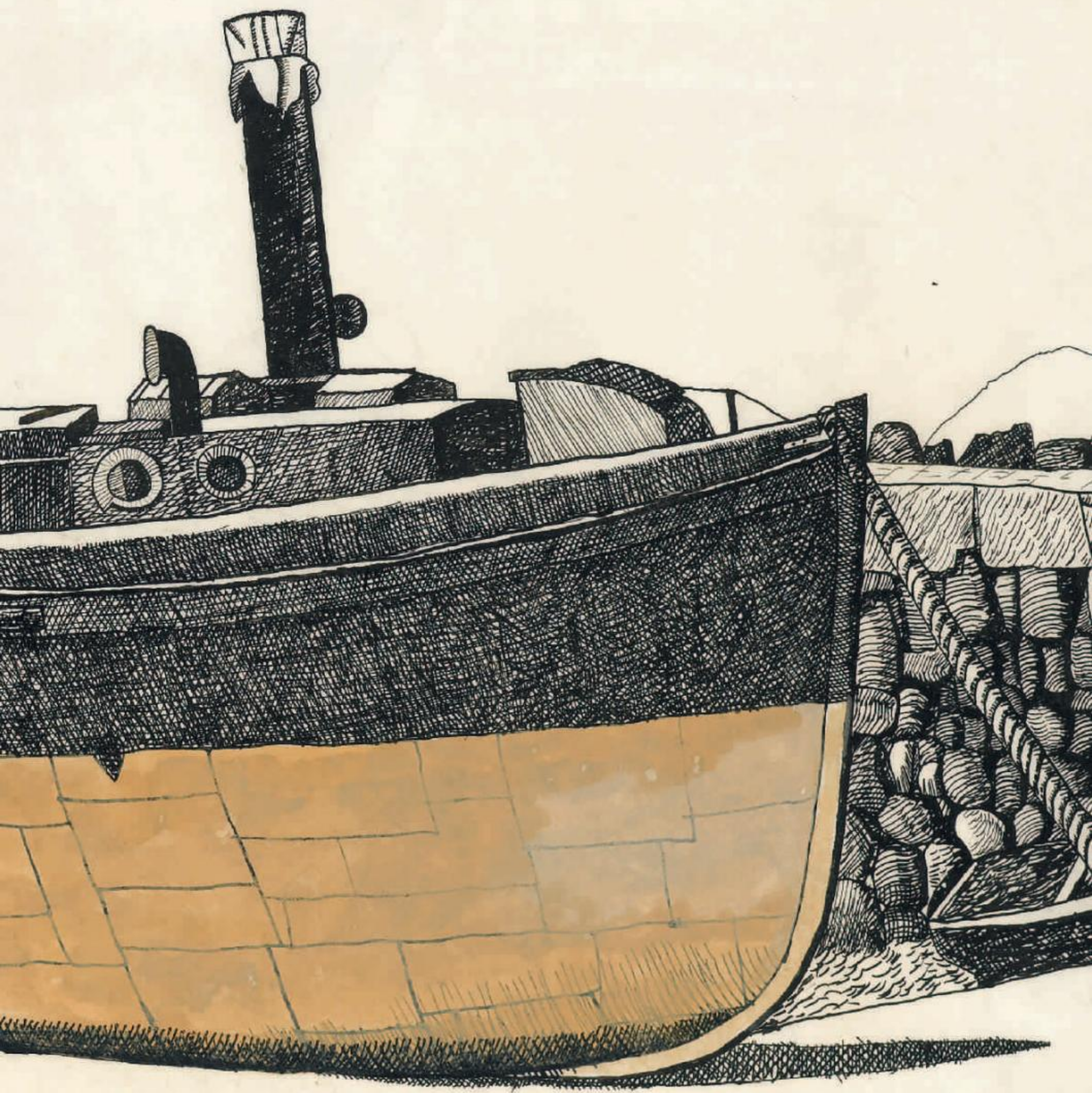
The present sheet has been thought to date from a period of three weeks that Freud spent in Ireland in August 1948, not long after his marriage to Kitty Garman and the birth of their daughter Annie. Together with his then lover, the young English painter Anne Dunn (b. 1929), Freud stayed at the Zetland Arms hotel overlooking Cashel Bay in Connemara, in County Galway on the west coast of Ireland. It has long been assumed that the only work Freud produced during this trip is the pastel drawing *Interior Scene*, which depicts Dunn half hidden behind a curtain, standing by a window in a room at the Zetland Arms⁵. As one critic had perceptively noted of this brief stay in Ireland in the summer of 1948, however, 'It's interesting that Connemara didn't wrench Freud's painterly gaze out of doors, although Dunn remembers him in tartan trousers 'stepping precariously into a bog.'⁶ The reappearance of this previously unknown drawing would seem to provide striking evidence that the artist did indeed study his surroundings. This drawing may, however, date from a second visit that Freud made to Connemara a few years later, in 1951. Anne Dunn recalls the present drawing as having been executed in the summer of 1951, when she and her husband Michael Wishart returned to Connemara, along with Freud and Kitty, with the two couples staying in a pair of rented cottages⁷.

Observed with Freud's keen, analytical eye for a composition, this sizeable drawing depicts a small steamboat drawn up at low tide on the beach near the Zetland Arms, on an inlet in Cashel Bay. Behind the boat, which was used to ferry travellers across the bay, is the long stone pier, built around 1860 (and known as O'Loghlen's Quay after the original owner of the inn), with Cashel Hill behind. In the left background can be seen a Connemara pony – a breed originating in County Galway, where the harsh landscape resulted in a hardy, tough breed of horse – which would have been used to haul loads of seaweed and kelp from the bay, while a small rowboat is visible in the right background.

This large and imposing drawing is a tour de force of Freud's masterful penwork, with the stones of the pier, the water, and the boat and its ropes drawn with a precise technique of hatched and cross-hatched pen lines. The lower hull of the boat – the only part of the drawing with any colour – is drawn in an ochre tone using tempera, to represent the copper hull sheathing of the boat. Compositionally, Freud has chosen to leave the foreground and the sky blank, with the upper and lower part of the paper untouched, allowing the subject of the drawing to be concentrated in the precise centre of the sheet.

In its use of a fine calligraphic pen line applied with a combination of stippling, dotting, hatching and crosshatching in the manner of an etching, the present sheet may be likened to drawings of the late 1940s or early 1950s such as *Man at Night (Self-Portrait)*, a large drawing of 1947-1948⁸, or in such smaller pen drawings as one of the artist's young neighbour Charlie Lumley as *Narcissus*, a drawing of 1948-1949 in the Tate⁹, or a drawing of *Hercules* of 1949¹⁰. The same precision is also found in a number of pencil and crayon drawings intended as illustrations for William Samson's book *The Equilibriad*, published in 1948¹¹.

Not long after it was drawn, the present sheet was acquired directly from the artist by the architect and collector William Gough Howell (1922-1974). Having served in the Royal Air Force during the Second World War, in the course of which he was awarded the DFC in 1943, Howell returned to civilian life and became a student of architecture at Cambridge. There he founded the Cambridge Contemporary Art Trust, a picture-loan scheme open to any student or resident of Cambridge. Howell built an impressive collection for the Trust, buying works of art directly from artist's studios, as well as gaining the patronage of such prominent figures as Henry Moore, Kenneth Clark and Herbert Read. In 1948 Howell organized the first exhibition of the Cambridge Contemporary Art Trust, which included some works by Freud, as well as John Craxton and other artists. The present sheet was, however, not part of the Trust's collection, and was instead acquired from Freud by Howell for his own collection. Never exhibited or illustrated in any monograph on the artist, the drawing remained in the possession of Howell's descendants until 2012.



HENRI MATISSE

Le Cateau-Cambrésis 1869-1954 Nice

Portrait of Janie Bussy

Black chalk on paper, laid down on board. Signed, dated and dedicated *a Jenny Bussy / respectueusement / affectueux / H. Matisse Mars 52* in pencil at the lower right. Numbered 3 in pencil at the upper left. 457 x 286 mm. (18 x 11 1/4 in.)

PROVENANCE: Given by the artist in 1952 to Jane Simone (Janie) Bussy, France; Her mother, Dorothy Bussy, née Strachey; Her posthumous sale (*The Property of the late Madame Dorothy Bussy*), London, Sotheby's, 1 July 1964, lot 47 (sold for £550 to Levinsohn); Robert Elkon Gallery, New York; Acquired from them in the 1960s by George Weidenfeld, Baron Weidenfeld GBE, London; Thence by descent until 2017.

In 1954, a few months before his death, Henri Matisse was asked to write an introductory essay to accompany the publication of a folio of reproductions of his portrait paintings and drawings, published that year. As he wrote: *'The human face has always greatly interested me. I have indeed a rather remarkable memory for faces, even for those I have seen only once. In looking at them I do not perform any psychological interpretation, but I am struck by their individual and profound expression... The driving force which leads me throughout the execution of a portrait depends on the initial shock of contemplating a face... I ended up discovering that the likeness of a portrait comes from the contrast which exists between the face of the model and other faces, in a word from its particular asymmetry. Each figure has its own rhythm and it is this rhythm which creates the likeness.'*¹

Drawn in 1950 and presented to the sitter in 1952, this portrait drawing depicts Janie Bussy, the daughter of one of Matisse's oldest and dearest friends, the artist Simon Bussy. The sitter, Jane Simone Bussy (1906-1960) was the only child of Simon Bussy and Dorothy Strachey, the sister of Lytton Strachey. Her father and Matisse had been fellow students in the atelier of Gustave Moreau in the 1890s, and maintained a lifelong friendship. Living in Nice and Cimiez, Matisse was a near neighbour of the Bussy family, who lived at Roquebrune, and came weekly to visit, so that the young Janie Bussy grew up seeing much of the master. As Matisse's biographer Hilary Spurling has noted, however, *'Janie, positioned like her parents between England and France, grew up among some of the finest minds and keenest gossips of both countries... [she] spent much time as a teenager in the company of adults who revered Matisse... but she herself has sucked in a healthy dose of Strachey scepticism and satirical dissent with her mother's milk.'*²

Janie Bussy appears to have regarded Matisse as a somewhat pompous figure, and was envious of the time that her father spent with him. As Spurling has written, *'Bussy's wife and daughter... were increasingly exasperated by the amount of time Simon spent apparently dancing attendance on his prosperous old friend. Janie especially resented the contrast between Matisse's international standing and her father's poverty and obscurity ("She was jealous on her father's behalf," Lydia [Delectorskaya] said in retrospect: "Matisse was perfectly aware of the hostility felt for him by Bussy's daughter, but he discounted it because he felt it came from wounded pride at her father's lack of success")... Janie, whose wit, intellect, and erudition could have made her an outstanding scholar, produced instead mild, unassertive paintings of landscapes and flowers. Both [she and her mother] amused themselves by including an ironic, mocking, mercilessly entertaining commentary on Matisse's latest doings in their voluminous correspondence with some of the finest minds and best gossips in London and Paris.'*³ In 1947 Janie Bussy wrote a highly satirical memoir of Matisse, entitled *'A Great Man'*, which was read to a meeting of the *'Memoir Club'* in Bloomsbury that year, but remained unpublished until 1986⁴.



a Jenny Bessy

respectfully
affectionately
W. Montrose May 52

Perhaps not surprisingly, *'Matisse respected Mme [Dorothy] Bussy's cultivated mind and critical acumen, but he never felt comfortable in her company or her daughter's. He showed up at her tea table for Simon's sake, making solemn small talk and wearing the reddish-brown tweed suit he kept for polite occasions of this sort.'*⁵ Nevertheless, there seems to be no trace of any animosity in this affectionate portrait by Matisse of Janie Bussy, who was, like her father, a painter, and exhibited her landscapes and still life paintings at the Lefevre Gallery in London.

As Matisse described his approach to making portrait drawings, *'I find myself before a person who interests me and, pencil or charcoal in hand, I set down his appearance on the paper, more or less freely. This...permits me to give free rein to my faculties of observation. At that moment, it wouldn't do to ask a specific question, even a banal one such as 'What time is it?' because my reverie, my meditation upon the model, would be broken, and the result of my effort would be seriously compromised. After half-an-hour or an hour I am surprised to see a more or less precise image, which resembles the person with whom I am in contact, gradually appear on my paper. The image is revealed to me as though each stroke of charcoal erased from the glass some of the mist which until then had prevented me from seeing it.'*⁶

The present sheet displays the confident draughtsmanship of Matisse even in old age. It is among the very few independent drawings from the 1950s, a period when the artist was often bedridden with illness, and was focusing much of his energy on the seminal series of paper cut-outs that made up his final significant artistic endeavour. When he made drawings, he sometimes did so from his bed, using a long stick of bamboo with a brush or a piece of chalk or charcoal attached to the end, to draw on paper tacked to the walls of his bedroom. As Golding has noted, *'Confined to his bed for many of his waking as well as his sleeping hours, drawing, for obvious reasons, became increasingly paramount as a means of expression.'*⁷ Many of Matisse's drawings of the 1950s can be seen as a sort of monochromatic complement to the colourful paper cut-outs, with the line kept to its bare essentials, without sacrificing any of its rhythmic vitality and expression.

In the words of John Golding, *'in many of the quickly executed pure line drawings we feel our way into the artist's mind by the way in which we instinctively follow and identify with the sure, rhythmic notations of his hand. Matisse's output as a draughtsman was immense and he seems to have destroyed relatively little; because of this his drawings inevitably vary quite astonishingly in quality, but this appears not to have bothered him. It might perhaps be fair to say that, in a way that the paintings are not, the drawings are his artistic autobiography.'*⁸

The attribution of this drawing has been confirmed by Wanda de Guébriant and the late Marguerite Duthuit.



Janie Bussy in the late 1930s.



BEN NICHOLSON, O.M.

Denham 1894-1982 London

Rome (July 1, 1954)

Pencil and oil wash on paper. Signed, inscribed and dated *Rome Ben Nicholson July 1 - 54* in pencil on the verso. Further signed and inscribed *Rome July 1 - 54 / Ben Nicholson* in pencil on the backing board. 488 x 354 mm. (19 1/4 x 13 7/8 in.)

PROVENANCE: Gimpel Fils, London; Acquired from them in September 1965 by a private collector; By descent to Janice Newman Rosenthal, until 2011.

EXHIBITED: Paris, Musée National d'Art Moderne, *Exposition Ben Nicholson*, British Council, 1955, no.82; Brussels, Palais des Beaux-Arts, *Exposition Ben Nicholson*, British Council, 1955, no.82; Zurich, Kunsthaus Zürich, *Ausstellung Ben Nicholson*, British Council, 1955, no.82; London, Tate Gallery, *Ben Nicholson: A Retrospective Exhibition*, 1955, no.83 (lent by the artist).

The son of the painters William Nicholson and Mabel Pryde, Ben Nicholson spent a brief period at the Slade School of Art in London but was otherwise without formal artistic training. It was not until 1920 and his marriage to the painter Winifred Dacre that he began to paint seriously, producing mainly still life and landscape paintings throughout the following decade. In 1932 he and his second wife, Barbara Hepworth, travelled to France and there met and befriended Pablo Picasso, Georges Braque, Constantin Brancusi and Jean Arp, and later Piet Mondrian. It was also at this time, in the 1930s, that Nicholson began to work in a more Cubist manner, creating paintings and reliefs made up of abstract geometrical forms, and in particular producing a series of carved and painted white reliefs that have become icons of 20th century English modernism. At the outbreak of the Second World War, Nicholson and Hepworth and their children moved to the town of St. Ives in Cornwall, where they became the nucleus of a vibrant artistic community. Nicholson's reputation grew significantly after the war, and he won several artistic prizes in America and elsewhere. In 1954 a retrospective exhibition of his work was held in the British pavilion at the Venice Biennale, followed a year later by one at the Tate. In 1958 he left St. Ives and settled in Switzerland, having annulled his marriage to Hepworth in 1951 and remarried. A second Tate retrospective in 1968 was accompanied by the awarding of the Order of Merit.

Drawing was an important part of Nicholson's artistic process throughout his career. His drawings were, however, not made as studies for carved reliefs or paintings, and it has been noted that '*more than simply preparatory or exploratory tools, drawings were to him full-blown works of art...His drawings are characterized by a strong continuous line, which sinuously defines form and space without a break. Shading is used sparingly and any illusion of volumetric mass simply suggested by the interweaving lines.*'¹ And, as another scholar has written of the artist, '*From the early 1950s his drawing becomes more assured, achieves an even greater clarity and élan, and moves from a subordinate to a privileged place in his work... The drawings and reliefs executed by Ben Nicholson between 1950 and 1975...stand as his most assured, most characteristic achievement, and, with the white reliefs of 1934-9, are the works by which he himself wished to be judged...The drawings have mistakenly been treated as somehow subsidiary to the paintings and reliefs when in fact they have qualities of wit, poetry and spontaneity quite special to themselves – qualities which, added to their variety and sheer virtuosity, entitle them to fully equal status...they are perhaps Nicholson's most personal expressions.*'²

In 1950 Nicholson made his first visit to Italy since the end of the Second World War, and over the next few years began to take a new interest in landscape. He produced a number of drawings of favourite views, sites and buildings throughout the provinces of Tuscany, Lazio and Umbria. As Peter Khoroché has noted of these drawings, '*He might spend the morning wandering around a town, then be struck by*



some architectural feature or grouping and feel moved to draw it. Laying no claim to a technical or historical knowledge of architecture, what interested him was the shape, the proportion, the lie of a building – its inner essence or personality would speak off an idea for a free variation upon it. Buildings, like still life objects, were a starting point only: naturally there was no point in mere imitation. On the contrary, Nicholson realized that he had to dare to be free when creating one work of art out of another. Architecture in landscape offered an opportunity to combine his love of precise structure with his feeling for poetry and acute sensitivity to the spirit of place.¹³

As the artist's inscription on the verso notes, this large drawing was made in Rome on the 1st of July, 1954, when Nicholson was staying with his niece Jenny Nicholson at Torre del Grillo, between the Forum of Trajan and the Quirinale. He also paid a visit to the gardens at Ninfa, southeast of Rome⁴. The present sheet is apparently one of only three or four drawings made during this trip to Rome, as the artist found the Roman climate too hot, although he returned to Torre del Grillo in the autumn of the following year.

Nicholson's Italian drawings reveal his fondness for local architecture and landscape. As the artist's third wife Felicitas Vogler has written, 'When I draw an Italian cathedral', says Ben Nicholson, 'I don't draw its architecture, but the feeling it gives me.'...I have often observed on our travels how B.N. will sit rapt for an hour or two before his subject, usually motionless, but sometimes walking around it to view it from all angles...His landscapes and architectural drawings...are to my mind distinguished from a very early stage by clarity and the great art of omission. They have a delicacy combined with mastery in their strokes, which seem to become more and more economical with the passage of time. For all their fineness they are often of an almost palpable plasticity.¹⁵

In many of his Italian landscape drawings, including the present sheet, Nicholson first applied a thin wash of oil paint to the surface of the paper, often well before he began the drawing itself. As Khoroché has noted, 'One sign of the enhanced status of drawing within Nicholson's work as a whole was his practice, from the late 1940s, of applying a thin wash of oil paint to part of each sheet of paper on which he intended to draw. This he did well in advance, without any idea as yet of the subjects he would choose to draw. Raw umber, raw sienna, turquoise or blue would be diluted with a varying proportion of turps, allowing the white ground of the paper to shine through. Like the prepared ground for a relief or a painting, the colour, shape and position of the oil wash provided a starting-point for work as well as giving the finished drawing more body and individuality. From a sheaf of these prepared sheets he would select whichever seemed appropriate to his idea of the landscape, architecture or still life he was about to draw.'¹⁶



1.

Shortly after it was made, this drawing was lent by Nicholson himself to the important retrospective exhibition of his work organized by the British Council in 1954 and sent to Amsterdam, Paris, Brussels and Zurich, before culminating at the Tate Gallery in London in the summer of 1955. A closely-related drawing of Rome – dated July 30, 1954 and showing the same view as the present sheet (fig. 1) – was part of the extensive collection of drawings by Ben Nicholson belonging to the artist's friends, the pioneering collector Helen Sutherland and, later, the scholar Nicolette Gray⁷.



GEORGES RIBEMONT-DESSAIGNES

Montpellier 1884-1974 Saint-Jeannet

An Olive Tree near Saint-Paul-de-Vence

Pen and black ink. Signed G. Ribemont-Dessaignes in black ink at the lower left.

457 x 377 mm. (18 x 14 ⁷/₈ in.) [sight]

PROVENANCE: Private collection, France.

A writer, poet, playwright, artist and musician, Georges Ribemont-Dessaignes was already something of a polymath in his youth. By the age of sixteen he was playing the flute, composing symphonies and operas, was interested in philosophy, and was also thinking of becoming a painter. To this end he enrolled in the Académie Julian, where he studied with Jean-Paul Laurens, and the Ecole des Beaux-Arts. In 1909 Ribemont-Dessaignes became friendly with the sculptor Raymond Duchamp-Villon, and through him met his brothers Marcel Duchamp and Jacques Villon, becoming part of their circle at Puteaux, alongside Jean Metzinger, Albert Gleizes and Fernand Leger. He abandoned painting in 1913 but took it up again after the First World War, painting mechanistic works akin to those of his friend Francis Picabia. He also published poems in the magazine *391*, founded by Picabia, together with several pamphlets of art criticism. Several of his paintings and drawings were exhibited at the gallery Au Sans Pareil in 1920, although the show was a failure.

By this time Ribemont-Dessaignes had become closely associated with the Dada movement. He was one of the leading members of the group, alongside Tristan Tzara, and contributed to the Dada periodical *Literature*, as well as writing texts and short plays inspired by the movement's anti-establishment principles. By 1922, however, Ribemont-Dessaignes, Tzara and Paul Eluard had broken with André Breton, causing the implosion of the Dada movement in Paris. Only tangentially associated with Breton's Surrealist movement in the 1920s, Ribemont-Dessaignes continued to work as a novelist, playwright and opera librettist during this period. Among his novels were *L'Autruche aux yeux clos*, published in 1924, *Ariane*, which appeared the following year, and *Céleste Ugolin*, published in 1928, as well as the largely autobiographical *Adolescence*, published in 1930. Between 1929 and 1931 Ribemont-Dessaignes served as editor-in-chief of the magazine *Bifur*, but he spent most of the next decade living away from Paris, first in the Dauphiné and then in the Ardèche. After the Second World War he settled in Juan-les-Pins, on the Côte d'Azur. Now in his sixties, he wrote prefaces to literary works by Diderot, Rimbaud, Stendhal, Tolstoy and Voltaire, as well as books and articles about Georges Braque, Jean Dubuffet, Joan Miro, Picasso and other artists. He also recorded radio interviews with Marc Chagall, Henri Matisse and Tzara, and published several books of poems.

Ribemont-Dessaignes had begun to draw landscapes in 1944, when he settled in the South of France. In 1955, following his move to Saint-Jeannet, near Vence, he undertook a series of pen drawings of rocks and trees around the hilltop village. At the end of the same year an exhibition of thirty drawings of trees by the artist was held at the Galerie Mirador in Paris. Many of his later works were exhibited at the Galerie Chave in Vence, founded by his close friend Jacques Chave.

This large drawing can be closely related to a series of ten engravings of trees produced by Ribemont-Dessaignes to illustrate a book of poetry entitled *Arbres: poèmes* by his close friend Jacques Prévert¹. Published in 1967 and reprinted in 1976, *Arbres* was a true collaboration between the artist and the poet. The present sheet is remarkably similar in composition and technique to each of the illustrations by Ribemont-Dessaignes for *Arbres*, albeit significantly larger in scale.



HORST NAUMANN

Riesa 1908-1988 Dresden

A Mantled Guereza: Design for a Poster for the Dresden Zoo

Gouache on thick paper. Signed and inscribed *Ho. Naumann / Dresden* in brown ink at the upper right. 840 x 587 mm. (33 1/8 x 23 1/8 in.)

A painter and graphic artist, Horst Naumann trained in Dresden with the portrait painter Johannes Uhlig between 1923 and 1925, before entering the Kunstakademie in Dresden, where among his teachers was Otto Dix. He also studied decorative painting at the Staatlichen Akademie für Kunstgewerbe in Dresden. In 1927 Naumann joined the KPD, the Communist Party of Germany, and two years later became a member of a local Association of Revolutionary Visual Artists. At around this time he painted the overtly propagandistic canvas *Weimar Carnival*, today in the collection of the Staatlichen Kunstsammlungen in Dresden. Also from 1929 onwards Naumann worked as a cartoonist and illustrator for the Marxist KPD newspaper *Die Rote Fahne*, as well as other radical publications. In the 1930s he began working as a commercial artist and producing radical propaganda posters. Arrested by the Nazis in 1934, Naumann served a six-month sentence in prison as a political prisoner. Drafted into the Wehrmacht and assigned to a punishment battalion in 1939, he served in the army until 1943.

After the end of the Second World War, Naumann worked as a freelance commercial graphic artist in Dresden. One of his first postwar posters was entitled *The New Dresden*, and accompanied a 1946 exhibition showcasing the plans for the reconstruction of the city. In 1952 Naumann joined the VBK, the Association of Visual Artists in Dresden, and was to become a leading and longstanding member of the organization. By this time he had established a reputation as one of the leading designers of posters and advertisements in East Germany, often winning prizes in poster competitions, and it is for his posters that he is perhaps best known. In the late 1950s, 1960s and 1970s he also designed several series of postage stamps – many depicting animals or Old Master paintings – for which he won a number of awards, and also designed postcards, stationery and much more. He also devoted considerable time to educating local factory workers about art, opening his studio to them, speaking about his work, and often acting as a guide for gallery and exhibition visits. In 1978 he was awarded a Patriotic Order of Merit medal by the East German state, one of many awards and prizes he garnered throughout his successful career. Comprehensive exhibitions of his work were held in Dresden in 1978 and 1988, and in his birthplace of Riesa in Saxony in 1983. A large collection of Naumann's political, propaganda, advertising and publicity posters is today in the collection of the Stadtgeschichtliches Museum in Leipzig, and many other examples of his work are to be found in museums in Dresden, Berlin, Bonn and Koblenz. Some of his posters were included in the survey poster exhibition *Dresden Plakat! Kunst, Kommerz und Propaganda im Dresdner Plakat (1865-1990)*, held at the Stadtmuseum in Dresden in 2011.

This large sheet is a design for a poster advertising the Dresden Zoo, founded in 1861 and the fourth oldest zoo in Germany. Horst Naumann produced a number of striking designs for posters for the Dresden Zoo in the 1950s, 1960s and early 1970s, featuring penguins, seals, polar bears, white-tailed guerezas, orangutans, chimpanzees, mandrills, giraffes, elephants and rhinoceroses, among others. Naumann also designed posters for the zoos of Berlin and Leipzig.

The mantled guereza (*Colobus guereza*), also known as the eastern black-and-white colobus or the Abyssinian black-and-white colobus, is a monkey found throughout central and eastern Africa. Although undated, the present sheet is likely to date from shortly after 1960, when guerezas were first introduced to the Dresden Zoo, where they have since been successfully bred. Naumann also illustrated guerezas for a East German postage stamp commemorating the hundredth anniversary of the Dresden Zoo in 1961.



PHOTOGRAPH CREDITS

No.2

Trometta

Fig.1

Niccolò Martinelli, called Trometta
The Presentation of the Virgin in the Temple, 1566-1568
Madrid, Museo del Prado
Inv. D-2965 (FD 1853)

Fig.2

Niccolò Martinelli, called Trometta
The Presentation of the Virgin, 1566-1568
Munich, Staatliche Graphische Sammlung
Inv. 41596 Z
©Staatliche Graphische Sammlung München

Fig.3

Niccolò Martinelli, called Trometta
The Presentation of the Virgin, 1566-1568
Munich, Staatliche Graphische Sammlung
Inv. 6651 Z
©Staatliche Graphische Sammlung München

No.4

Stradanus

Fig.1

Jan van der Straet, called Stradanus
Sketchbook Page with Bull Hunt, c.1590 [detail]
New York, Cooper-Hewitt, Smithsonian Design Museum
Inv. 1901-39-167

No.12

Ghezzi

Fig.1

Pier Leone Ghezzi
Portraits of Serafino and Francesco Falzacappa, 1720
Los Angeles, J. Paul Getty Museum
Inv. 2003.08

No.14

Pierre

Fig.1

Jean-Baptiste Marie Pierre
Cybele Prevents Turnus from Setting Fire to the Trojan Fleet by Transforming the Ships into Sea Goddesses, c.1762-1765
New York, The Metropolitan Museum of Art
Inv. 1981.219

No.18

Robert

Fig.1

Hubert Robert
Souvenir du temple de la Concorde, 1775
Valence, Musée des Beaux-Arts
Inv. D.113

No.23

Richmond

Fig.1

George Richmond
'Boswood's Thigh' and the right arm of Michelangelo's 'David', 1828
Oxford, Ashmolean Museum
Inv. WA2002.27
Image © Ashmolean Museum, University of Oxford.

Fig.2

George Richmond
Christ and the Woman of Samaria, 1828
London, Tate Britain
Inv. NO1492

No.30

Burne-Jones

Fig.1

Sir Edward Burne-Jones
The Rock of Doom, c.1876
Southampton. Southampton City Art Gallery
Inv. 107

Fig.2

Sir Edward Burne-Jones
The Rock of Doom, 1884-1888
Stuttgart, Staatsgalerie
Inv. 3108

NOTES TO THE CATALOGUE

No.1

Jacopo Comin, called Tintoretto

1. Carlo Ridolfi, *Maraviglia dell'arte, ovvero le vite degli illustri pittori veneti e dello stato*, Venice, 1648; trans. Catherine Enggass and Robert Enggass, *Carlo Ridolfi, The Life of Tintoretto and of his children Domenico and Marietta*, University Park and London, 1984, p.17.
2. It is interesting to note that of the two hundred or so sheets listed in the corpus of Tintoretto's drawings in Hans Tietze and Erica Tietze-Conrat's book *The Drawings of the Venetian Painters in the 15th and 16th Centuries*, published in 1994, nearly ninety drawings contain studies after sculpture.
3. Ridolfi, trans. Enggass and Enggass, *op.cit.*, p.16.
4. Hans Tietze and Erica Tietze-Conrat, *The Drawings of the Venetian Painters in the 15th and 16th Centuries*, New York, 1944, reprinted 1979, pp.268-269.
5. W. R. Rearick, 'The Uses and Abuses of Drawings by Jacopo Tintoretto', *Master Drawings*, Winter 2004, p.355.
6. Michael J. Liebmann, 'Die Statuette eines "Atlanten" im Staatlichen Museum der bildenden Künste "A.S. Pushkin" in Moskau', 1960, reprinted in Michael J. Liebmann, *Aus Spätmittelalter und Renaissance: Kunsthistorische Betrachtungen*, Leipzig, 1987, pp.206-212, fig.57.
7. Roland Krischel, 'Tintoretto and the Sister Arts', in Miguel Falomir, ed., *Tintoretto*, exhibition catalogue, Madrid, 2007, p.118.
8. Inv. 74845; Paola Rossi, *I disegni di Jacopo Tintoretto*, Florence, 1975, pp.38-29, fig.42, where dated to the 1550s.
9. Formerly Haarlem, Franz Koenigs Collection (Inv. I.343); Rossi, *ibid.*, p.57, fig.41; Moscow, Pushkin State Museum of Fine Arts, *Five Centuries of European Drawings: The Former Collection of Franz Koenigs*, exhibition catalogue, 1995-1996, p.186, no.125, illustrated in colour p.50; Heiko Damm and Henning Hoesch, ed., *galleria portatile: Old Master Drawings from the Hoesch Collection*, Petersberg, 2017, p.101, under no.20, fig.11. Franz Koenigs owned some forty drawings by or attributed to Tintoretto.
10. Inv. NM 150/1963; Walter Hugelshofer, 'Zeichnungen mit der Feder von Jacopo Tintoretto', *Pantheon*, November-December 1962, No.6, p.340, figs.1-2; Per Bjurström, *Disegni veneti del Museo di Stoccolma*, exhibition catalogue, Venice, 1974, pp.32-33, no.25, pl.25; Per Bjurström, *Drawings in Swedish Public Collections 3. Nationalmuseum. Italian Drawings: Venice, Brescia, Parma, Milan, Genoa, Stockholm*, 1979, unpaginated, no.115 (as Jacopo Tintoretto?).
11. These include a horizontal drawing in the Uffizi containing three studies of the *Atlas* statuette (Inv. 7512 [Santarelli collection]; illustrated in Detlev Freiherr von Haldern, *Zeichnungen des Giacomo Tintoretto*, Berlin, 1922, pp.27-28 and 52, pl.11), and two double-sided drawings on blue paper in the Szépművészeti Múzeum in Budapest (Inv. 1969 and 1970; Loránd Zentai, *Sixteenth-Century Northern Italian Drawings*, exhibition catalogue, Budapest, 2003, pp.118-121, nos.51 and 52), as well as a drawing in the Victoria and Albert Museum in London (Inv. Dyce 244v; Gernsheim 54396).
12. Hugelshofer, *op.cit.*, p.341, fig.3; Pierre Rosenberg, ed., *La donation Jacques Petithory au musée Bonnat, Bayonne: objets d'art, sculptures, peintures, dessins*, Paris, 1997, pp.251-252, no.248 (as Palma Giovane(?)). The drawing measures 310 x 208 mm.
13. *Saint Roch Ministering to Plague Victims*, painted in 1549 (Robert Echols, 'Tintoretto the Painter', in Falomir, ed., *op.cit.*, p.40, fig.10) and *Saint Roch in Prison*, painted in 1567 (Frederick Ilchman, 'Tintoretto as a Painter of Religious Narrative', in Falomir, ed., *op.cit.*, p.67, fig.27).
14. Hans Tietze, *Tintoretto: The Paintings and Drawings*, New York, 1948, fig.130; Giandomenico Romanelli, *Tintoretto: La Scuola Grande di San Rocco*, Milan, 1994, p.120; Ilchman in Falomir, ed., *ibid.*, p.65, fig.25.
15. Carlo Ridolfi says of Tintoretto that he inscribed on the wall of his studio the inspirational maxim '*Il disegno di Michel Angelo e'l colorito di Titiano*' ('*The drawing of Michelangelo and the colour of Titian*').
16. Frederick Ilchman and Edward Saywell, 'Michelangelo and Tintoretto: *Disegno* and Drawing', in Falomir, ed., *op.cit.*, p.391.

No.2

Niccolò Martinelli, called Trometta

1. The drawing in black chalk of the legs of a seated, draped figure, on the verso of the present sheet, may possibly be a study for the woman seated at the far right of the large compositional drawing in the Prado (fig.1; see note 3 below).
2. Only the extreme upper portion of the fresco of *The Presentation of the Virgin* is visible, at the bottom of the photograph of the central fresco of *The Virgin and Child with Angels*, in J. A. Gere, 'Drawings by Niccolò Martinelli, Il Trometta', *Master Drawings*, Winter 1963, p.5, fig.1.
3. Inv. D-2965 (FD 1853); Turner, *op.cit.*, 2004 and 2008-2009, pp.134-135, no.39. The drawing measures 245 x 512 mm.
4. Inv. 41596; *Ibid.*, pp.9 and 16, no.28, pl.2a. The drawing measures 213 x 430 mm.
5. Inv. 6651; Gere, *op.cit.*, pp.9 and 16, no.25, pl.2b. The dimensions of the drawing are 219 x 281 mm.

Three drawings by Jan van der Straet, called Stradanus (1523-1605)

1. Giorgio Vasari, *Lives of the Painters, Sculptors and Architects*, Florence, 1568; translated by Gaston du C. de Vere, London, 1912, (1996 ed.), Vol.II, p.882.

2. Larry J. Feinberg, *From Studio to Studiolo: Florentine Draftsmanship under the First Medici Grand Dukes*, exhibition catalogue, Oberlin and elsewhere, 1991-1992, p.175.
3. Vasari, *op.cit.*, p.882.
4. Manfred Sellink, in Suzanne Folds McCullagh, ed., *Capturing the Sublime: Italian Drawings of the Renaissance and Baroque*, exhibition catalogue, Chicago, 2012, p.70, under no.29.
5. Alessandra Baroni, 'A Flemish Artist at the Medici Court in Florence in the Second Half of the Sixteenth Century: Life, Works and Modus Operandi of the Painter-Cartoonist Johannes Stradanus', in Alessandra Baroni and Manfred Sellink, *Stradanus 1523-1605: Court Artist of the Medici*, Turnhout, 2012, p.70.

No.3

Jan van der Straet, called Stradanus

1. Marcia B. Hall, *Renovation and Counter-Reformation: Vasari and Duke Cosimo in Sta Maria Novella and Sta Croce 1656-1577*, Oxford, 1979, pl.45; Alessandra Baroni Vannucci, *Jan Van Der Straet detto Giovanni Stradano: flandrus pictor et inventor*, Milan, 1997, p.132, no.31; Alessandra Baroni, 'A Flemish Artist at the Medici Court in Florence in the Second Half of the Sixteenth Century: Life, Works and Modus Operandi of the Painter-Cartoonist Johannes Stradanus', in Alessandra Baroni and Manfred Sellink, *Stradanus 1523-1605: Court Artist of the Medici*, Turnhout, 2012, p.86, fig.30; Baroni, *op.cit.*, 2015, illustrated in colour pl.46.
2. Baroni Vannucci, *op.cit.*, p.425, no.732; Baroni and Sellink, *op.cit.*, pp.259-260, no.50 (entry by Marjolein Leesberg). It has been suggested that the changes to the composition in the engraving were the result of Stradanus's direct intervention in the design of the print.
3. 'qui, nel foglio con la testa del Battista, i tratti del santo sono invece ben in luce, più chiari e distinti seppur addolciti da una pennellata liquida e fusa. La preparazione sulla carta è sottile ma apparentemente densa di materia; accurato e minuzioso è il disegno a matita nera, ben evidente al di sotto del colore steso in modo trasparente.'; Baroni, *op.cit.*, 2015, p.51.
4. Baroni, *op.cit.*, 2015, pl.48.
5. 'Il volto, il collo, la forma importante del naso, e persino le ombre che giocano con dolcezza sui morbidi piani del viso maschile del Battista sono però del tutto analoghi. I lievi tocchi di colore sulle gote e sulle labbra, che nel dipinto accentuano il patetismo della bocca del santo appena schiusa nella pronuncia della solenne benedizione sacramentale, si annullano, nel disegno, nei pochi tratti sottili di matita nera e colore a olio, tali da far presupporre quai certamente l'ispirazione da un modello naturale.'; Baroni, *op.cit.*, 2015, p.51.
6. Baroni, *op.cit.*, 2015, pl.47.
7. Baroni, *op.cit.*, 2012, p.85. She adds, 'The Baptism of Christ has been painted almost directly onto the surface layer prepared with chalk without any preparation underneath. The supporting panels are made of rough, crudely cut wood, which explains why the condition of the great painting deteriorated so quickly... The quality of the painting is particularly high. There is a lively use of colour that has been blended with the surface with incredible mastery considering that there is only a thin layer of chalk underneath.'
8. Carmen C. Bambach, *Michelangelo: Divine Draftsman and Designer*, exhibition catalogue, New York, 2017-2018, p.165. A comparison between the present sheet and the heads of three members of the Baccelli family, donors of the painting, at the centre right edge of the altarpiece, is telling. The heads in the painting display the same readily visible underdrawing in black chalk that is found in the oil sketch. This would suggest that the donor portraits were added to the painting at a late stage of the creation of the work, after the preparation of the cartoon.
9. Inv. 107494F; Baroni Vannucci, *op.cit.*, pp.194-195, no.105. The oil sketch is a study for a tapestry cartoon of 1567.
10. Inv. 2339F; Baroni Vannucci, *op.cit.*, pp.197-198, no.115; Baroni, *op.cit.*, 2015, pl.50.
11. Baroni Vannucci, *op.cit.*, pp.132-133, no.31.
12. 'La matita nera è ben presente e sempre ben visibile al di sotto della trasparente materia cromatica... In questo disegno la tecnica è assolutamente in linea con lo stile grafico di Stradanus nei disegni e cartoni da lavoro preparatori ai dipinti e agli arazzi degli anni sessanta-settanta...'; Baroni, *op.cit.*, 2015, p.51.
13. 'non solo ricongiungerebbe un'opera di straordinaria bellezza e rarità al corpus già noto del fiammingo, ma aiuterebbe a definire ancora meglio il modus operandi di Stradanus...'; Baroni, *op.cit.*, 2015, p.55.

No.4

Jan van der Straet, called Stradanus

1. Giorgio Vasari, *Lives of the Painters, Sculptors and Architects*, Florence, 1568; translated by Gaston du C. de Vere, London, 1912, (1996 ed.), Vol.II, p.883.
2. Manfred Sellink, in Suzanne Folds McCullagh, ed., *Dreams & Echoes: Drawings and Sculpture in the David and Celia Hilliard Collection*, exhibition catalogue, Chicago, 2013-2014, p.27, under no.2.
3. Alessandra Baroni and Manfred Sellink, *Stradanus 1523-1605: Court Artist of the Medici*, Turnhout, 2012, p.256, under nos.32-49 (entry by Marjolein Leesberg).
4. Alessandra Baroni Vannucci, *Jan Van Der Straet detto Giovanni Stradano: flandrus pictor et inventor*, Milan, 1997, pp.371-388, no.693.

5. Sellink, *op.cit.*, p.27, under no.2.
6. Inv. RP-T-1997-22; Baroni and Sellink, *op.cit.*, p.249, no.41 (entry by Marjolein Leesberg).
7. Inv. 1901-39-167; Baroni Vannucci, *op.cit.*, pp.320-321, no.607 (where dated to late 1590s or early 1600s). The drawing measures 155 x 110 mm.
8. Inv. 852 Orn; Baroni Vannucci, *op.cit.*, p.257, no.347, fig.347.
9. Baroni Vannucci, *op.cit.*, p.372, under no.693, fig.693.6.
10. Inv. RP-T-1934-11; Baroni Vannucci, *op.cit.*, pp.315-316, no.582, fig.582.
11. Baroni Vannucci, *op.cit.*, p.375, under no.693, figs.693.18-19.
12. Baroni Vannucci, *op.cit.*, p.376, under no.693, fig.693.27.
13. Baroni Vannucci, *op.cit.*, pp.382-383, under no.693, figs.693.65, 693.70 and 71.

No.5

Jan van der Straet, called Stradanus

1. Baroni Vannucci, *op.cit.*, pp.414-415, nos.708.1-708.18; Marjolein Leesberg, *The New Hollstein: Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700. Johannes Stradanus, Part I*, Ouderkerk aan der IJssel, 2008, pp.10-23, nos.4-31. Two further editions of this series were published in later years.
2. Hautekeete, ed., *op.cit.*, p.112, under nos.38-39.
3. Baroni Vannucci, *op.cit.*, pp.328-331, nos.648-665.

No.6

Annibale Carracci

1. In a letter of 6 December 1663, the Dutch statesman and poet Constantijn Huygens the Younger wrote to his brother Christiaan that he had seen what is likely to have been the present sheet in the Jabach collection in Paris. See note 8 below.
2. Quoted in translation in Ann Sutherland Harris, *Seventeenth-Century Art & Architecture*, London, 2005, p.xix.
3. Clare Robertson and Catherine Whistler, *Drawings by the Carracci from British Collections*, exhibition catalogue, Oxford and London, 1996-1997, p.64, under no.24.
4. *Ibid.*, p.72, under no.32.
5. Diane De Grazia, 'The Inventive Genius of Annibale Carracci', in Benati et al, *op.cit.*, pp.18-19.
6. Borenius, *op.cit.*, p.120.
7. Mahon and Sutton, *op.cit.*, p.32, under no.25.
8. '...un des plus beaux du monde pour les tableaux aussi bien que les desseins...Il a ce dit on entre autres choses environ une cinquantaine de paysages dessinés à la plume d'Annibal Carracci et Uylenburg dit que parmy ceux la il y en a un ou il y a beaucoup d'eau et des petites figures de gens qui se baignent. Je voudrais que si vous voyez cela vous en fassiez vitement un petit brouillon n'importe quelque mauvais qu'il soit pourveu qu'on y puisse aucunement discerner ou sont les figures et combine il y en a pour scavoir un peu au vray si celui qu'a Rembrandt à Amsterdam ou il y a semblablement des gens qui nagent du mesme maistre n'est pas une copie, ce que je ne croy pourtant pas pour l'hardiesse de la plume.'; Seymour Slive, *Rembrandt and his Critics 1630-1730*, The Hague, 1953, p.43. Huygens appears to have been referring to the present sheet, since the only other candidate from the collection of Carracci drawings once in the Jabach collection, a landscape with three female bathers now in the Louvre (Inv. 7457; Loisel, *op.cit.*, pp.296-297, no.727), does not fit the description given by Huygens as well as does this drawing. The Carracci drawing mentioned by Huygens as belonging to Rembrandt has thus far remained untraced.
9. Inv. 7634; van Gelder, *op.cit.*, p.239, fig.2; Bailey, *op.cit.*, Vol.II, pp.505-506, no.149a, Vol.III, p.924, fig.149a (where attributed to the circle of Corneille); Loisel, *op.cit.*, pp.317-318, no.802 (as Michel II Corneille). The drawing measures 203 x 283 mm.
10. Inv. K VI 13; van Gelder, *op.cit.*, p.239, fig.3; Bailey, *op.cit.*, Vol.II, pp.507-508, no.149c, Vol.III, p.924, fig.149a, where attributed to Giovanni Francesco Grimaldi or his circle). The dimensions of the drawing are 198 x 280 mm.
11. Posner, *op.cit.*, p.113.
12. Bailey, Vol.II, p.504, no.149, Vol.III, p.924, fig.149. Although the project was begun in 1666, the album was only published in 1754, long after Jabach's death.
13. Jabach had a copy of the present sheet made, probably by Michel Corneille the Younger, and it was this copy, now in the Louvre, that was included in the sale of his collection to the King. See note 9 above.
14. It may also have been Mariette who was responsible for the inscription *Annibale bello* at the lower right corner of the sheet.

15. *La vente Mariette: Le catalogue illustré par Gabriel de Saint Aubin*, Milan, 2011, p.50, next to lot 310. The pencil sketch by Saint-Aubin is visible on the relevant page of the catalogue as illustrated at: <http://www.mfa.org/collections/object/page-50-basan-catalogue-raisonné-des-différents-objets-de-curiosités-dans-les-sciences-et-arts-qui-composaient-le-cabinet-de-feu-mr-mariette-paris-chez-lauteur-et-chez-desprez-1775-g-de-st-aubin-original-drawings-in-the-margin-446753>.

No.7

Alessandro Casolani

1. In a letter of 5 March 1673; Quoted in translation in Marco Ciampolini, *Drawing in Renaissance and Baroque Siena: 16th- and 17th-Century Drawings from Sienese Collections*, exhibition catalogue, Athens (Georgia) and elsewhere, 2002-2003, p.76, under no.10a-b.
2. *Ibid.*, pp.76-77, under no.10a-b.
3. Casole d'Elsa, Museo Archeologico e della Collegiata, and Radicondoli, Collegiata dei Santi Simone e Giuda, *"Il Piacere del Colorire": Artistic Itinerary of Alessandro Casolani 1552/53-1607*, exhibition catalogue, 2002, no.29, illustrated p.29.
4. *Ibid.*, illustrated p.28.
5. Ciampolini, *op.cit.*, p.84, under no.12a-b, fig.1.
6. Casole d'Elsa and Radicondoli, *op.cit.*, no.37, illustrated p.54.
7. New York, Colnaghi, *Master Drawings*, 1990, no.17.

No.8

Francesco Maffei

1. Rodolfo Pallucchini, *La pittura veneziana del Seicento*, Venice, 1981, p.185; Quoted in translation in Tokyo, Bridgestone Museum of Art, and Gifu, Museum of Fine Arts, *Italian XVIIth-Century Drawings from the Uffizi Gallery in Florence*, exhibition catalogue, 1987, p.30, under no.3.
2. Bert W. Meijer, 'Drawings by Francesco Maffei', *Master Drawings*, Autumn 1984, p.303.
3. Paola Rossi, *Francesco Maffei*, Milan, 1991, pp.105-106, no.79, pp.251-252, figs.122-123, a detail illustrated in colour p.47, pl.XIV.
4. *Ibid.*, pp.139-140, no.179, p.296, figs.213-214.
5. Rossi, *op.cit.*, pp.147-149, no.197, pp.261-263, figs.139-141 and 145.
6. Inv. 2012.100.1; Rossi, *op.cit.*, pp.94-97, no.49, fig.237, illustrated in colour pl.XXXVII; Xavier F. Salomon, in 'Recent Acquisitions: A Selection, 2010-2012', *Metropolitan Museum of Art Bulletin*, Fall 2012, p.35. Also similar is the figure of Hagar, facing to the left, in another, smaller oval painting by Maffei of the same subject, which appeared at auction in London in 1997 (Anonymous sale, London, Christie's, 3 December 1997, lot 215).
7. Rossi, *op.cit.*, p.116, no.111, p.303, fig.227, a detail illustrated in colour p.68, pl.XXXV.
8. Rossi, *op.cit.*, p.128, no.153, p.281, figs.185 and 187.
9. Inv. 5387; *Ibid.*, pp.169-170, no. D20, p.350, fig.323; Massimo Favilla et al., *Le dessin en Italie dans les collections publiques françaises. Venise – l'art de la Serenissima*, exhibition catalogue, Montpellier, Musée Fabre, 2006-2007, pp.68-69, no.25 (as Francesco Maffei?).
10. Inv. 4320; Meijer, *op.cit.*, pl.28; Rossi, *op.cit.*, p.171, no. D27, p.350, fig.324.
11. Inv. FC 125658; Rossi, *op.cit.*, p.170, no. D22, p.350, fig.322; Catherine Whistler, 'Francesco Maffei', in Philippe Costamagna, Florian Härb and Simonetta Prosperi Valenti Rodinò, ed., *Disegno, giudizio e bella maniera: Studi sul disegno italiano in onore di Catherine Monbeig Goguel*, Cinisello Balsamo, 2005, p.192, fig.a.
12. Anonymous (Edmund Pillsbury) sale ('Property from a Distinguished Private Collection'), New York, Sotheby's, 26 January 2005, lot 104 (sold for \$39,000); Anonymous sale, London, Sotheby's, 8 July 2009, lot 19 (unsold).
13. Inv. WA 2002.95; Whistler, *op.cit.*, 2005, pp.192-193, no.117; Catherine Whistler, *Drawing in Venice: Titian to Canaletto*, exhibition catalogue, Oxford, 2015, p.156, no.72.
14. Resta acquired at least one other drawing from della Penna, who was a pupil of Salvator Rosa. Lansdowne MSS 802 (see note 15 below) lists, under the Resta-Somers number *k.104*, a drawing by Pietro Perugino that Resta notes as having received from della Penna.
15. A manuscript inventory of the Resta-Somers albums, transcribing Resta's own notes on each of the drawings, is today in the British Library as Lansdowne MSS 802. The entry for the present sheet, under no. L.107, reads '107. Di mano di Lattantio Gambara Bresciano scolaro / di Giulio Campi Cremonese. / Era tra li donatimi dal Sig. Pietro Antonio della Penna Cavalier / Gentilissimo Perugino. / Una simile massa ho visto nell'Opera sua nella facciata / di doulzo(?) al du...di Parma, ma il altra veduta: basta la(?) / questo e suo stilo.'
16. This drawing is probably that described in the Mariette sale catalogue as 'une Etude de femme drapée, au bistre' by Lattanzio Gambara, and was sold, together with two other drawings attributed to the same artist, for fifteen livres: 'GAMBARA. (Lactantius) Parm.: Deux Bas-reliefs d'une chaîne d'enfants entrelassés & danfant, à la plume, rehaussé de blanc; & de plus une Etude de femme drapée, au bistre.'
17. Meijer, *op.cit.*, p.307.

No.9

Gerrit Battem

1. Inv. SL.5226.147, Inv. 00.9.14 and Inv. 1946.0713.950, respectively.
2. Inv. 19340 and Inv. 22535, respectively.
3. Inv. 1972-T55; Keith Andrews, "Ein Rotterdamer Maler und Radierer geringer Ordnung": on Some Gouaches by Gerrit van Battem', in Anne-Marie Logan, ed., *Essays in Northern European Art presented to Egbert Haverkamp-Begemann on his Sixtieth Birthday*, Doornspijk, 1983, fig. 1; Charles Dumas and Robert-Jan te Rijdt, *Kleur en Raffinement: Tekeningen uit de Unicorn collectie*, exhibition catalogue, Amsterdam and Dordrecht, 1994-1995, p.62, under no. 19, fig. 19.2.
4. Inv. 1955.161.
5. Inv. 2013.895; Nijstad sale ('The Unicorn Collection: Fifty Five Years of Collecting Drawings'), Amsterdam, Sotheby's, 19 May 2004, lot 111; Dumas and te Rijdt, *op.cit.*, pp.62-63, no. 19; Suzanne Folds McCullagh, ed., *Drawings in Dialogue: Old Master through Modern. The Harry B. and Bessie K. Braude Memorial Collection*, exhibition catalogue, Chicago, 2006, p.49, no.22.
6. Andrews, *op.cit.*, p.25.
7. Anonymous sale, New York, Sotheby's, 25 January 2012, lot 160 (unsold).

No.10

Jan de Bisschop

1. William W. Robinson, *Drawings from the Age of Bruegel, Rubens, and Rembrandt: Highlights from the Collection of the Harvard Art Museums*, Cambridge, 2016, p.43, under no.6.
2. He also often signed or monogrammed his drawings with a Latinized version of his name, as 'Johannes Episcopus'.
3. J. G. van Gelder, 'Jan de Bisschop', *Oud Holland*, 1971, p.230.
4. *Ibid.*, p.217. Jan de Bisschop's landscape drawings are also characterized by a refined treatment of the subject. As William Robinson notes of the artist, 'In the preface to *Pardigmata Graphices*, he explicitly deplores the unmediated naturalism of Dutch art, including the "tumbledown buildings" and "bare, crooked, misshapen trees" that feature in landscapes by his compatriots. His choice of motifs reflects his preference for a stately, harmonious landscape art.' (Robinson, *op.cit.*, p.43, under no.6).
5. The inscription may be approximately translated as 'Outside The Hague near the Dorpen lane.'

No.11

Godfried Maes

1. Anonymous sale ('Collection de Dessins Anciens de Monsieur S.') Paris, Hôtel Drouot [Millon], 2 April 2012, part of lot 129. The drawing is illustrated at <https://rkd.nl/nl/explore/images/236280>.
2. Inv. RP-T-1967-36. The drawing is illustrated at <https://www.rijksmuseum.nl/nl/collectie/RP-T-1967-36>. Another of Maes's drawings of Ovidian subjects, *Athamas Tearing Apart his Children*, depicts a similar figure of Tisiphone, one of the Three Erinyes, or Furies, of Greek mythology, who had snakes for hair; the drawing was with Frank Baulme Fine Art, Paris in 2012, and is illustrated at <https://rkd.nl/nl/explore/images/252958>.

No.12

Pier Leone Ghezzi

1. Ulrich W. Heisinger and Ann Percy, ed., *A Scholar Collects: Selections from the Anthony Morris Clark Bequest*, exhibition catalogue, Philadelphia, 1980-1981, p.23, under no. 12.
2. *Ibid.*, p.24, under no. 13 (entry by Edgar Peters Bowron).
3. Inv. 2003.08; Sale ('The Property of William M. Milliken'), London, Sotheby's, 21 March 1974, lot 111 (bt. Colnaghi for £2,300); Didier Bodart, 'Pier Leone Ghezzi, the draftsman', *Print Collector / Il conoscitore di stampe*, March-April 1976, p.21, fig. 12; Anna Lo Bianco, *Pier Leone Ghezzi pittore*, Palermo, 1985, p.173, fig.32a; Anonymous sale ('Cabinet Italien: Italian Old Master Drawings from two French Private Collections'), New York, Christie's, 28 January 1999, lot 30 (sold for \$68,500); Anonymous sale, New York, Christie's, 22 January 2003, lot 38 (sold for \$101,575). The drawing, which measures 162 x 267 mm., is inscribed with the names of the sitters on the books and sheets of paper on the table.
4. The older Falzacappa brother may be identified as either Ferdinando Francesco, born in 1702, or Giovanni Francesco, born in 1703.
5. Sale ('The Property of William M. Milliken'), London, Sotheby's, 21 March 1974, lot 113 (bt. Lorna Lowe for £750); Bodart, *op.cit.*, p.21, fig. 13; Lo Bianco, *op.cit.*, p.173, fig.32b.
6. Sale ('The Property of William M. Milliken'), London, Sotheby's, 21 March 1974, lot 112 (bt. Colnaghi for £550); Lo Bianco, *op.cit.*, p.173, fig.32c.
7. Anonymous sale, Genoa, Cambi Casa d'Aste, 15 November 2016, lot 391. The painting was offered for sale alongside another portrait of the Contessa Falzacappa.
8. Inv. 1962.813 and 1962.926; Hugh Macandrew, *Italian Drawings in the Museum of Fine Arts, Boston*, Boston, 1983, p.46, nos.52-53.

9. Part of MS Ottoboniano Latino 3112; Bodart, p.20, fig.11 (where dated c.1709-1714).
10. Anna Lo Bianco, ed., *Pier Leone Ghezzi: Settecento alla moda*, exhibition catalogue, Ascoli Piceno, 1999, illustrated facing page 1.
11. Bodart, *op.cit.*, pp.18-19.

No.13

Giuseppe Nicola Nasini

1. Ciampolini, *op.cit.*, Vol.II, illustrated p.493.
2. 'Dopo questo tempo, il Nasini tornò a Siena, e fece molti lavori in diverse chiese, palazzi, ville etc. tra i quali meritano special menzione quelli eseguiti nella cappella di Scorgiano, villa dei signori conti Bichi-Borghesi, designandosi come una delle più belle opere del nostro artista.'; Giuseppe Nasini, *Della vita e delle opere del Cav. Giuseppe Nasini, pittore del secolo XVII*, Prato, 1872, p.61.

No.14

Jean-Baptiste Marie Pierre

1. These include two versions of *Venus on the Waves*; one dated 1746 and on the art market in 1990 (Lesur and Aaron, *op.cit.*, p.242, no.P82, illustrated in colour pp.85-86) and the other, painted c.1763-1765, in the Musée des Beaux-Arts in Arras (Lesur and Aaron, *op.cit.*, p.301, no.P232, illustrated in colour p.136), as well as a painting of *The Rape of Europa* of 1750, in the Dallas Museum of Art (Lesur and Aaron, *op.cit.*, p.261, no.P125, illustrated in colour p.90 and p.195).
2. Inv. 1981.219; Olivier Aaron, *Cahiers du dessin français: Jean-Baptiste-Marie Pierre 1741-1789*, Paris, n.d. (1993), p.17, no.45, pl.45 (where dated c.1755-1760); Perrin Stein and Mary Tavener Holmes, *Eighteenth-Century French Drawings in New York Collections*, exhibition catalogue, New York, 1999, pp.86-87, no.37; Lesur and Aaron, *op.cit.*, p.446, no.D.395 (where dated c.1762-1765).

No.16

Jean-Baptiste Pillement

1. Maria Gordon-Smith, 'English Engravings of Picturesque Views after Jean Pillement (1782-1808)', *Artibus et Historiae*, No.49, 2004, p.67.
2. Maria Gordon-Smith, 'Jean Pillement at the Imperial Court of Maria Theresa and Francis I in Vienna (1763-1765)', *Artibus et Historiae*, No.50, 2005, pp.194-201, figs.7-19; Maria Gordon-Smith, *Pillement*, Cracow, 2006, pp.111-117, figs.93-103.
3. Anonymous sale, Lyons-la-Fôret, Pillet, 8 May 2011, lot 7; Neil Jeffares, 'Jean-Baptiste Pillement', *Dictionary of pastellists before 1800* [online edition], no.J.592.135. The pastels are each dated 1767 and measure 450 x 590 mm.
4. New York, Brame & Lorenceau, Kate de Rothschild and Didier Aaron at Didier Aaron, *Master Drawings*, 1996, unpaginated, no.32; Clifford S. Ackley, 'The Intuitive Eye: Drawings and Paintings from the Collection of Horace Wood Brock', in Horace Wood Brock, Martin P. Levy and Clifford S. Ackley, *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, exhibition catalogue, Boston, 2009, pp.94-95 and p.155, nos.90-91, illustrated pp.94-95. This pair of pastel landscapes are currently on loan to the J. Paul Getty Museum in Los Angeles.
5. Inv. 896.1.109; Béziers, Musée des Beaux-Arts de Béziers, *Jean Pillement: Paysagiste du XVIII^e siècle (1728-1808)*, exhibition catalogue, 2003, p.34, no.18; Gordon-Smith, *op.cit.*, 2006, p.272, fig.269.

No.17

Ubaldo Gandolfi

1. His biographer Marcello Oretti notes that Ubaldo 'vide Firenze, Venezia ed altre famose scuole.'
2. Mimi Cazort, 'The Gandolfi: An Introduction', in Mimi Cazort, *Bella Pittura: The Art of the Gandolfi*, exhibition catalogue, Ottawa and Little Rock, 1993, p.21.
3. Inv. PK-1969-T-257; Donatella Biagi Maino, *Ubaldo Gandolfi*, Turin, 1990, fig.XVII.
4. Biagi Maino, *ibid.*, figs.XXV and XXVI.
5. London, Colnaghi, *Master Drawings*, 1988, no.38; Biagi Maino, *op.cit.*, 1990, fig.XXIV; Prisco Bagni, *I Gandolfi: Affreschi dipinti bozzetti disegni*, Cittadella, 1992, p.124, no.111.
6. Mimi Cazort and Catherine Johnston, *Bolognese Drawings in North American Collections 1500-1800*, exhibition catalogue, Ottawa, 1982, p.143, under no.106.
7. *Ibid.*, p.143, under no.105.

No.18

Hubert Robert

1. Margaret Morgan Grasselli, 'Robert, Master Draftsman', in Margaret Morgan Grasselli and Yuriko Jackall, *Hubert Robert*, exhibition catalogue, Paris and Washington, D.C., 2016, pp.13 and 20.

2. *Ibid.*, p.13.
3. Inv. D.113; Jean de Cayeux, *Les Hubert Robert de la Collection Veyrenc au Musée de Valence*, Valence, 1985, pp.270-272, no.75, illustrated in colour p.16; Hélène Stanislas-Moulin, *Hubert Robert: Embarcadère pour le musée de Valence*, Lyon, 2014, pp.218-219, unnumbered, illustrated. The drawing measures 375 x 290 mm.
4. inv. 528 and 529; Lyon, Musée Historique des Tissus, *Dessins du XVI^e au XIX^e siècle de la collection du Musée des Arts Décoratifs de Lyon*, exhibition catalogue, 1984-1984, pp.81-82, nos.85 and 86; Cayeux, *ibid.*, p.114, fig.21 and p.116, fig.23, under no.18.
5. Inv. D.102; Cayeux, *op.cit.*, pp.114-117, no.18, illustrated in colour p.17; Stanislas-Moulin, *op.cit.*, pp.76-77, unnumbered, illustrated.
6. Inv. RF 14792; London, British Museum, *French Landscape Drawings and Sketches of the Eighteenth Century*, exhibition catalogue, London, 1977, p.74, no.87, illustrated p.129; Jean-François Méjanès, *Cabinet des Dessins: Hubert Robert*, Paris and Milan, 2006, p.73, no.25, illustrated in colour pl.25.
7. Anonymous sale, London, Sotheby's, 7 July 2011, lot 122.
8. Inv. 1951.485; Victor Carlson, *Hubert Robert: Drawings & Watercolors*, exhibition catalogue, Washington, National Gallery of Art, 1978, pp.104-105, no.39 (as *Roman Ruins, Villa Pamphili*). The drawing, measuring 317 x 445 mm., is drawn in watercolour over a black chalk counterproof. It is interesting to note that the Cleveland watercolour was executed five years after Robert's original black chalk drawing, also reworked in watercolour, was exhibited at the Salon of 1769.

No.19

Jacques-François-Joséph Swebach, called Swebach-Desfontaines

1. 'Une suite de dessins au lavis et à la gouache a attiré et fixé ma curiosité...Ils représentent des haltes, des campements, des marches. J'y ai trouvé de l'esprit de la finesse, de la légèreté dans le touche et un art très rare, de faire valoir les détails sans nuire à l'effet principal.'; *Mercure de France*, 7 June 1788, pp.35-46.
2. Arnaud Brejon de Lavergnée, 'Jacques-François-Joseph Swebach', in Paris, Grand Palais, Detroit, The Detroit Institute of Arts and New York, The Metropolitan Museum of Art, *French Painting 1774-1830: The Age of Revolution*, exhibition catalogue, 1974-1975, p.622.

No.20

John Flaxman

1. A precocious child, Ray Livingston Murphy (1923-1953) began collecting books while still a teenager. He served as a foreign correspondent during the Second World War, and it was in London, where he lived for two years after the war while writing a biography of Lord Louis Mountbatten (published in 1948 as *The Last Viceroy*) that he met the scholar and collector Paul Oppé, who became his mentor. Murphy collected 18th and 19th century paintings and English watercolours, and later Old Master Drawings. His sudden death in 1953, at the age of just twenty-nine, left his mother devastated with grief. She moved into his house in New York and lived there until her own death, when the collection was eventually dispersed at auction.
2. David Bindman, 'Introduction', in London, Christopher Powney and Heim Gallery, *John Flaxman*, exhibition catalogue, 1976, unpaginated.
3. David Irwin, *John Flaxman 1755-1826: Sculptor Illustrator Designer*, London, 1979, p.120.
4. Inv. 65.6.65; *Ibid.*, p.120, pl.158. The drawing is inscribed 'From Nature', and measures 352 x 260 mm.
5. Inv. B1975.4.1182; Irwin, *op.cit.*, p.117, pl.155. The drawing measures 191 x 264 mm.
6. Inv. 1888,0503.55; Irwin, *op.cit.*, p.151, pl.207. The drawing measures 185 x 265 mm.
7. David Bindman, ed., *John Flaxman, R.A.*, exhibition catalogue, London, 1979, p.118, under no.136, and fig. III.58b; Irwin, *op.cit.*, p.139, pl.187.
8. Irwin, *op.cit.*, pp.144-145, pls.196-197.
9. Irwin, *op.cit.*, p.159, pls.220-221.

No.21

Théodore Géricault

1. The first owner of this drawing was the painter Louise Marie Becq de Fouquières (1824-1891), the youngest sister of the painter Alfred De Dreux, a disciple of Géricault. Louise Becq de Fouquières studied with the painter Isidore Pils and exhibited her work at the Salons between 1857 and 1884. Among her closest friends was Géricault's natural son, Georges-Hippolyte Géricault (1818-1882), with whom she maintained an extensive correspondence, and from whom she may have acquired this drawing. The present sheet was lent by her to an exhibition at the Ecole des Beaux-Arts in Paris in 1884, when it was one of four small drawings framed together. (What may be another drawing from this framed group is a small pencil study of a lion seen from in front, now in a private collection; Bazin, *op.cit.*, p.144, no.2329). These drawings were eventually inherited by her grandson, André de Fouquières (1875-1959).
2. Lorenz Eitner, *Géricault*, exhibition catalogue, Los Angeles and elsewhere, 1971-1972, p.145, under no.101.
3. Inv. RF 1456; *Ibid.*, p.145, no.101; Philippe Grunhech, *Master Drawings by Géricault*, exhibition catalogue, New York and elsewhere, 1985-1986, p.173, under no.93, fig.93b; Bazin, *op.cit.*, p.152, no.2350. Drawn in pencil, brown wash and watercolour, the sheet measures 149 x 255 mm.

4. Inv. 2093; Grunhech, *ibid.*, pp. 172-173, no.93; Bazin, *op.cit.*, pp. 143-144, no.2328, illustrated in colour p.33. The dimensions of the drawing, executed in pencil, brown wash and watercolour, are 198 x 270 mm.
5. Inv. 700; Grunhech, *op.cit.*, pp. 173, under no.93, fig.92a; Bazin, *op.cit.*, p. 143, no.2327.
6. Inv. 973; Gary Tinterow, *Géricault's Heroic Landscapes: The Times of Day*, exhibition catalogue, New York, 1990-1991, p.42, under no.4, fig.4a. The study of lions shares the sheet with a watercolour view of Montmartre.
7. Inv. 797; Bazin, *op.cit.*, p. 148, no.2340.
8. Bazin, *op.cit.*, pp. 144-145, no.2331.
9. Lorenz Eitner, *Géricault: His Life and Work*, London, 1983, pp.352, note 97 and p.254.

No.23

George Richmond

1. Susan Sloman, 'Missing Pages: George Richmond R.A. (1809-1896)', in London, Agnew's and W/S Fine Art, *Missing Pages. George Richmond R.A. 1809-1896: Drawings, Watercolours, Letters, Journals & Notebooks*, exhibition catalogue, 2001, unpaginated. In 1838 Richmond travelled with Palmer to Rome. There he finally came into direct contact with the works of Michelangelo, of whom he noted in a diary entry, following a visit the Sistine Chapel, that 'he indeed was the King of Art'.
2. Inv. WA 2002.27; London, Agnew's and W/S Fine Art, *ibid.*, no.6, illustrated pl.VI; Colin Harrison et al, *Great British Drawings*, exhibition catalogue, Oxford, 2015, pp.94-95, no.21.
3. Inv. NO1492; Raymond Lister, *George Richmond: A Critical Biography*, London, 1981, p.33, Pl.IX, fig.21; William Vaughan et al, *Samuel Palmer 1805-1881: Vision and Landscape*, exhibition catalogue, London and New York, 2005-2006, pp.130-131, no.57, also illustrated p.17.
4. Quoted in Lister, *ibid.*, p.43.
5. Lister, *op.cit.*, pp.37-38.

No.24

Gustav Friedrich Hetsch

1. Inv. A 13308; Copenhagen, Kunstindustrimuseet (Danish Museum for Art and Design), *Arkitekten G. F. Hetsch 1788-1864*, exhibition catalogue, 1988, p.30, no.29, illustrated p.7.
2. Inv. A 13302, A 3565, 15633, A 12672, A 9384a and A9384b; *ibid.*, pp.28-29, nos.19-24, one (no.20; Inv. A 3565, signed and dated 1831) illustrated p.8.
3. Inv. 2012.68.

No.25

Franz Xaver Winterhalter

1. Quoted in Richard Ormond, 'Introduction', in Richard Ormond and Carol Blackett-Ord, *Franz Xaver Winterhalter and the Courts of Europe 1830-70*, exhibition catalogue, London and Paris, 1987-1988, p.64.
2. Ormond and Blackett-Ord, *ibid.*, p.178, no.9, illustrated in colour p.76; Aurisch et al, *op.cit.*, pp.90-91, no.15.
3. Ormond and Blackett-Ord, *op.cit.* p.178, under no.9.
4. Mirja Straub, 'Franz Xaver Winterhalter, Painter of Women', in Aurisch et al, *op.cit.*, p.52.

No.26

Samuel Palmer

1. All four preparatory drawings by Samuel Palmer for Dickens's *Pictures from Italy* were once part of an album or scrapbook of English drawings by various artists that belonged to Caroline Scott Ellis (1786-1874), the daughter of the art dealer Paul Colnaghi, in 1858. Caroline Scott (later Caroline Ellis) was briefly a partner in the Colnaghi firm in the 1830s. Apart from the Palmer drawings, the scrapbook contained studies of landscapes, figures and animals by, among others, Thomas Allom, Giovanni Battista Cipriani, Joshua Cristall, James Holland, John Frederick Lewis, Bartolomeo Pinelli, Samuel Prout, Thomas Stothard, William Westall and William Wyld.
2. The present sheet was sold in the 1963 sale for £230; the highest price fetched by any of the drawings by Palmer for Dickens's *Pictures from Italy*.
3. As Dickens noted, in a letter written to his publishers Bradbury and Evans on 16th March 1846, 'I have thought it best to go to Colnaghi's, and ask if they could find me any clever young artist who has been to Italy, and has brought home a portfolio of such sketches as I want. I did so on Saturday and he assures me that he has little doubt of sending some such gentleman to me tomorrow.'

4. Lister, *op.cit.*, 1979, p.74, pl.4; Lister, *op.cit.*, 1984, pp.65-66, no.90; Lister, *op.cit.*, 1988, p.254, no.B1(iv).
5. Quoted in Rachel Campbell-Johnston, *Mysterious Wisdom: The Life and Work of Samuel Palmer*, New York, London and Berlin, 2011, p.200.
6. Lister, *op.cit.*, 1984, pp.66-67, under no.91. Of this drawing, Lister adds that, 'Its conception – as a frame for the reading matter – was probably derived from similar arrangements in Blake's *Songs of Innocence and Experience*, and the figure in the tree at the right picking fruit may be paralleled by figures in plate 2 of 'The Ecchoing Green' and on that of 'The School-Boy' in the same work, and in plate 2, 'The Argument' in *The Marriage of Heaven and Hell*. More general influences in these designs may be traced to Claude.'
7. Jane R. Cohen, *Charles Dickens and His Original Illustrators*, Columbus (OH), 1980, pp.194-195.
8. Inv. 1963.11; Lister, *op.cit.*, 1988, p.150, no.412(ii). The drawing measures 135 x 77 mm.
9. Inv. 2009.235; Lister, *op.cit.*, 1988, pp.150-151, no.412(iii). The drawing measures 68 x 79 mm.
10. Inv. 1971.14; Lister, *op.cit.*, 1988, p.151, no.412(v). Cohen, *op.cit.*, p.196, fig.177. The drawing, in pencil alone and measuring 78 x 117 mm., is extensively annotated with Palmer's notes for the engraver.

No.27

Pierre-Victor Galland

1. Henry Havard, *L'oeuvre de P.-V. Galland*, Paris, 1895, illustrated p.69.
2. Inv. 988-6-19; Jérémy Cerrano, ed., *Pierre-Victor Galland 1822-1892: Un Tiepolo français au XIX^e siècle*, exhibition catalogue, Roubaix and Beauvais, 2006-2007, no.42, illustrated p.38. The drawing measures 260 x 98 mm.

No.28

Rudolf von Alt

1. Marie-Louise Sternath, 'Rudolf von Alt', in Konrad Oberhuber et al, *A Quintessence of Drawing: Masterworks from the Albertina*, exhibition catalogue, New York, 1997, p.176.
2. Andrew Robison, *La Poesia della Luce: Disegni Veneziani dalla National Gallery of Art di Washington / The Poetry of Light: Venetian Drawings from the National Gallery of Art, Washington*, exhibition catalogue, Venice, 2014-2015, p.355, under no.132.
3. 'Das Jahr 1869 aber sollte den definitiven Umschwung, den eigentlichen Wendepunkt in seinem Schaffen bringen...Er wendet sich entschieden von Stadtansichten und Veduten ab, die Natur verschmilzt nun zur grossen Einheit. Sein Aufenthalt in Aigen bei Salzburg (September) dieses Jahres scheint hierbei entscheidend gewesen zu sein. In seinem Salzburger Blättern spielen Bäume eine dominierende Rolle. Die Zeit der peniblen, mühsam gemalten Interieurs ist überstanden.'; Walter Koschatzky, *Rudolf von Alt 1912-1905. Die Schönsten Aquarelle aus den Acht Jahrzehnten seines Schaffens*, Salzburg and Vienna, 1989, p.163.
4. 'Bei einer ganzen Gruppe von Salzburger Blättern, die er im Herbst 1869, als er sich in Aigen aufhält, herstellt, spielen Bäume nun eine neue, nämlich dominierende Rolle; wie der Künstler nun immer und immer wieder ansetzt, die gleiche Idee in verschiedensten Anläufen zu realisieren, zeigt, dass es sich um keinerlei Zufallsprodukt handelt...Alt ist nun frei von aller Konvention, frei vom bestellten Pflichtgepinsel, offen allein seinem künstlerischen Willen und damit am Aufbruch in eine neue Schaffensphase.'; Walter Koschatzky, *Rudolf von Alt, mit einer Sammlung von Werken der Malerfamilie Alt der Raiffeisen Zentralbank Österreich AG*, Vienna, Cologne and Weimar, 2001, p.244.
5. This interest that would be renewed later in his career when, for his health, he spent the summer months between 1875 and 1877 in the spa town Teplitz, making watercolours of the tree-lined avenues of the park there, and also towards the end of his life, when he spent much time in Gastein, south of Salzburg.
6. Inv. 36527 (*View of Salzburg from the Kapuzinerberg Hill*) and Inv. 28307 (*Salzburg from Mönschberg*); Ludwig Münz, *Rudolf von Alt: 24 Aquarelle*, Vienna, 1954, pl.12 (incorrectly as dated 1864); Koschatzky, *op.cit.*, 1989, no.37; Koschatzky, *op.cit.*, 2001, p.245, fig.139; Klaus Albrecht Schröder and Maria Luise Sternath, ed., *Rudolf von Alt 1812-1905*, exhibition catalogue, Vienna, 2005, illustrated pp.250-251, pls.124-125. The *View of Salzburg from the Kapuzinerberg Hill* is signed and dated 'Salzburg 5 Sept 869', and measures 350 x 381 mm., while the *View of Salzburg from Mönschberg* is signed and dated 'Salzburg 9t Sept 869', and measures 337 x 378 mm.
7. Inv. 2.928; Walter Koschatzky, *Viennese Watercolours of the Nineteenth Century*, New York, 1988, p.229, pl.138; Koschatzky, *op.cit.*, 2001, p.243, fig.138. The watercolour, which measures 317 x 387 mm., is dated the 6th of September 1869.

No.29

Luigi Loir

1. C. E. Curinier, *Dictionnaire national des contemporains*, Paris, 1899, Vol.II, pp.300-301.
2. Willer, *op.cit.*, p.47.
3. Willer, *op.cit.*, p.47, fig.36.

No.30

Sir Edward Burne-Jones

1. 'Study of a Man's Head. In pencil. Full face, half life-size; the hair is just indicated curling over the forehead. Signed "E.B.J." 7 3/4 x 5. Lent by the Executors.'
2. John Christian, 'The Compulsive Draughtsman', in John Christian, Elisa Korb and Tessa Sidey, *Hidden Burne-Jones: Works on paper by Edward Burne-Jones from Birmingham Museums and Art Gallery*, exhibition catalogue, 2007, p.7.
3. Debra N. Mancoff, 'Unpainted Masterpieces: The Drawings of Edward Burne-Jones', *Art Institute of Chicago Museum Studies. Objects of Desire: Victorian Art at the Art Institute of Chicago*, 2005, pp.45-46.
4. W. Graham Robertson, *Time Was*, London, 1931, pp.83-84.
5. Stephen Wildman and John Christian, *Edward Burne-Jones, Victorian Artist-Dreamer*, exhibition catalogue, New York and elsewhere, 1998-1999, p.149.
6. Kurt Löcher, *Der Perseus-Zyklus von Edward Burne-Jones*, Stuttgart, 1973, pp.104-105, no.8, illustrated pl.12; Christopher Wood, *Burne-Jones: The Life and Works of Sir Edward Burne-Jones (1833-1898)*, London, 1998, illustrated p.147; Liana de Girolami Cheney, 'Edward Burne-Jones' *Andromeda: Transformation of Historical and Mythological Sources*, *Artibus et Historiae*, 2004, p.199, fig.4.
7. A review of the exhibition noted of *The Rock of Doom* that, 'The English artist treats the Greek legend in a medieval spirit, or rather in that of the Italian Renaissance. Perseus is a slender and decidedly elegant knight, clad in mail and plate which may be dated broadly from the middle of the fifteenth century of our era... But the genius of the artist casts so powerful a spell over the visitor that he will not trouble about the incongruities of Mr. Burne Jones's subject or his treatment of it... Literal vraisemblance does not exist for our painter, who has devised, so to say, his own nature, and represents it in his own way, and for him it is sufficient that it is self-consistent and profoundly beautiful, and romantic in the noblest sense of that much abused term. That his picture possesses these qualities, and excels in colour, tender and noble expression, exquisite illumination, and the passionate movement of the deliverer, has been admitted by all who have seen it.'; 'The New Gallery', *The Athenaeum*, 19 May 1888, p.635.
8. Wildman and Christian, *op.cit.*, p.222.
9. Inv. 107; Löcher, *op.cit.*, illustrated pl.91; Wildman and Christian, *op.cit.*, pp.230-231, no.95; Cheney, *op.cit.*, p.198, fig.1. The large gouache measures 1540 x 1286 mm.
10. Wildman and Christian, *op.cit.*, p.234, under no.98.
11. Mary Lago, ed., *Burne-Jones Talking: His conversations 1895-1898 preserved by his studio assistant Thomas Rooke*. London, 1982, p.84.
12. Fiona MacCarthy, *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination*, London, 2011, pp.272-273. A large number of pencil studies for the *Perseus* series are today in the Fitzwilliam Museum in Cambridge, while others are in the British Museum, Tate Britain, the Victoria and Albert Museum and the Courtauld Gallery in London, the Birmingham Museum and Art Gallery, the Manchester Art Gallery and the Whitworth Art Gallery in Manchester, the Ashmolean Museum in Oxford and the Lady Lever Art Gallery in Port Sunlight, as well as the Art Gallery of South Australia in Adelaide, the Statens Museum for Kunst in Copenhagen, and elsewhere.

No.31

John Ruskin

1. John Ruskin, *Modern Painters*, Vol.I, 1843; reprinted in E. T. Cook and Alexander Wedderburn, ed., *The Works of John Ruskin, Vol.III: Modern Painters*, London, 1903, p.343.
2. Robert Hewison, Ian Warrell and Stephen Wildman, *Ruskin, Turner and the Pre-Raphaelites*, exhibition catalogue, London, 2000, p.269, no.254; Kevin Jackson, *The Worlds of John Ruskin*, London, 2010, illustrated in colour p.135. The watercolour is in the collection of the Ruskin Library at Lancaster University.
3. John Ruskin, *Praeterita*, Vol. I, 1886; reprinted in E. T. Cook and Alexander Wedderburn, ed., *The Works of John Ruskin, Vol.XXXV: Praeterita and Delecta*, London, 1908, p.157.
4. E. T. Cook and Alexander Wedderburn, ed., *The Works of John Ruskin, Vol.XIX: The Cestus of Aglaia and The Queen of the Air, with Other Papers and Lectures on Art and Literature 1860-1870*, London, 1906, p.xl.
5. Jeanne Clegg, *John Ruskin*, exhibition catalogue, Sheffield and elsewhere, 1983, p.85.
6. Inv. RF 1146; *Ibid.*, p.84, no.247, fig.247; Stephen Wildman and Cynthia Gamble, 'A Perpetual Paradise': *Ruskin's Northern France*, exhibition catalogue, Lancaster, 2002, p.40, no.37, illustrated in colour p.30. The small watercolour measures 123 x 173 mm.
7. John Ruskin, *Modern Painters*, Vol.V, 1860; reprinted in E. T. Cook and Alexander Wedderburn, ed., *The Works of John Ruskin, Vol.VII: Modern Painters*, London, 1905, p.154.
8. Inv. 46; Clegg, *op.cit.*, p.84, no.246, illustrated in colour p.8; Jackson, *op.cit.*, illustrated in colour p.121. The watercolour measures 255 x 375 mm.
9. Paul H. Walton, *Master Drawings by John Ruskin: Selections from the David Thomson Collection*, Yelvertoft Manor, 2000, pp.134-141, pl.17; Christopher Newall, *John Ruskin: Artist and Observer*, exhibition catalogue, Ottawa and Edinburgh, 2014, pp.304-305, no.106.
10. Inv. WA.RS.ED.003 and WA.RS.ED.005; Robert Hewison, Ian Warrell and Stephen Wildman, *Ruskin, Turner and the Pre-Raphaelites*, exhibition catalogue, London, 2000, p.267, no.250; Newall, *ibid.*, pp.306-307, no.107.

10. Joan Evans and John Howard Whitehouse, *The Diaries of John Ruskin*, Vol.III, Oxford, 1959, p.982.
12. Inv. RF 851; Wildman and Gamble, *op.cit.*, p.46, no.57 (not illustrated). Drawn in pencil with touches of white bodycolour on grey paper and inscribed 'Abbeville Aug 26 1880', the sketch measures 120 x 165 mm. An image of this drawing is visible at: http://cat.lib.lancs.ac.uk/ruskin_images/1996P0851.jpg
13. In their letters, full of stories and accounts of their daily lives, she called him 'Fratello' ('brother' in Italian) and he in turn referred to her as 'Sorella' (sister) or sometimes 'Sorel'. Francesca kept all of Ruskin's many letters to her, arranging them in order by date, and found great comfort in them. As she wrote to him in a letter of 1886, 'But, my dear Fratello, I could not help being surprised to find that you were surprised to see how much I cared for your letters. I never thought to tell you of it because I supposed you knew. Does not everyone care for your letters, though not just in the way that I do?'; Constance Grosvenor Alexander, *Francesca Alexander, A "Hidden Servant": Memories*, Cambridge, 1927, p.95.
14. Ruskin also admired Francesca's 'exquisite handwriting, like the delicate script of old manuscripts', as it was described by her cousin and biographer, Constance Grosvenor Alexander; *Ibid.*, p.26.
15. Of *Roadside Songs of Tuscany*, Ruskin wrote, 'No one since Leonardo da Vinci has drawn flowers equal to Francesca's for strength and delicacy, for truth and reverence that comes of Truth.' Ruskin also edited two other books by Francesca Alexander; *The Story of Ida: Epitaph on an Etrurian tomb*, which appeared in 1883, and *Christ's folk in the Appenine: reminiscences of her friends among the Tuscan peasantry*, published in 1887.

No.32

Santiago Arcos y Ugalde

1. 'Compatriote de Madrazo et de Fortuny, M. Santiago d'Arcos est aujourd'hui un des représentants les plus autorisés de cette école espagnole contemporaine, si fine, si spirituelle et si brillante.'; Louis Énault, 'Le monde artistique', *La Presse*, 10 December 1880; quoted in José Javier Azanza López, 'Contribución a la Figura y Catálogo del Pintor Santiago Arcos y Ugalde (1852-1912)', *Ars Bilduma*, 2016, p.107.
2. José Manuel Arnáiz et al, *Cien Años de Pintura en España y Portugal (1830-1930)*, Madrid, 1988, illustrated p.207.
3. 'M. Santiago Arcos va de progrès en progrès. Ses types d'Arabes, d'Orientaux, sont saisis sur le vif. Toutes mes félicitations à cet artiste.'; F. Bounard, 'La vie artistique', *Le Feu follet: Revue littéraire & artistique*, 1888, p.419.

No.33

Pierre-Auguste Renoir

1. Pierre-Auguste Renoir; quoted in Jean Renoir, *Renoir, My Father*, trans. Randolph and Dorothy Weaver, New York, 2001, p.59.
2. François Fosca, 'Les Dessins de Renoir', *Art et décoration*, July 1921; quoted in translation in Isabelle Gaëtan, "A painter who has never learned how to draw but who draws well – that is Renoir", in Los Angeles, Los Angeles County Museum of Art and Philadelphia, Philadelphia Museum of Art, *Renoir in the 20th Century*, exhibition catalogue, 2009-2010, p.84.
3. François Daulte, *Pierre-Auguste Renoir: Water-colours, pastels and drawings in colour*, London, 1959, p.8.
4. Paul Gauguin, *Racontars de Rapin*, MS, c.1898-1902; Quoted in translation in Nicholas Wadley, *Impressionist and Post-Impressionist Drawing*, New York, 1991, p.133, under no.25.
5. Denis Rouart, ed., *The Correspondence of Berthe Morisot*, London, 1957, p.130.
6. As recorded by René Gimpel on a visit to Renoir's studio on April 23rd, 1918; René Gimpel, *Diary of an Art Dealer*, London, 1966, pp.20-21.
7. Klaus Albrecht Schröder and Christine Ekelhart, ed., *Impressionism: Pastels, Watercolours, Drawings*, exhibition catalogue, Vienna, 2012, pp.227-228.
8. Inv. 2010.122; Cara D. Denison et al, *The Thaw Collection: Master Drawings and New Acquisitions*, exhibition catalogue, New York, 1994, p.121, no.88, pl.88 (entry by Stephanie Wiles); Schröder and Ekelhart, ed., *ibid.*, p.244, no.143.
9. Inv. 2003.20.11; Susan Alyson Stein and Asher Ethan Miller, ed., *The Annenberg Collection: Masterpieces of Impressionism and Post-Impressionism*, New York, 2009, pp.124-126, no.24 (where dated c.1886).
10. Inv. 52.140; Stein and Miller, ed., *ibid.*, p.126, under no.24, fig.95 (where dated 1886).
11. Wiles in Denison et al, *op.cit.*, p.121, under no.88.
12. Richard R. Brettell et al., *The Robert Lehman Collection, Vol.IX: Nineteenth- and Twentieth-Century European Drawings*, New York, 2002, p.184, under no.91.
13. Dauberville, *op.cit.*, p.589, no.1649 A (where dated c.1890). The dimensions of the watercolour are 180 x 300 mm.
14. Vollard, *op.cit.*, p.182.

No.34

Walter Richard Sickert

1. Baron, *op.cit.*, 2006, p.24.

2. Baron, *op.cit.*, 2006, p.188, no.57. The drawing measures 312 x 242 mm.
3. Three years later, in 1893, Sickert published a small number of similar pen and ink portrait drawings in *The Pall Mall Budget*, including a stylistically comparable study of the French journalist and politician Henri Rochefort, also signed by the sitter, that is in the Witt Collection at the Courtauld Gallery in London (Inv. Witt 4240; Baron, *op.cit.*, 2006, p.189, no.57.16, fig.57.16). Also comparable is a pen and ink portrait drawing of Aubrey Beardsley of c.1893-1894, in the collection of the National Portrait Gallery in London (Inv. NPG 1967; Lou Klepac, *The Drawings of Walter Richard Sickert*, exhibition catalogue, Perth and elsewhere, 1979, p.22, no.8, illustrated p.39; Baron and Shone, ed., *op.cit.*, p.94, under no.15, fig.92). Other portrait drawings by Sickert also appeared in *The Yellow Book* and *The Cambridge Observer*.
4. Baron, *op.cit.*, 2006, p.25.
5. Walter Sickert, 'Wiggle and Chiffon', *The New Age*, 9 June 1910, pp.129-130; reprinted in Anna Greutzner Robins, *Walter Sickert: The Complete Writings on Art*, Oxford, 2000, p.243.

No.35

Henri Evenepoel

1. This drawing first belonged to Evenepoel's cousin Louise van Mattemburgh (1869-1941), with whom the artist first lived when he arrived in Paris to study at the Ecole des Beaux-Arts. He soon fell deeply in love with Louise who, in November 1894, gave birth to a son by him, named Charles. Evenepoel had planned to marry Louise before his sudden death from typhoid in 1899.
2. Francis E. Hyslop, *Henri Evenepoel: Belgian Painter in Paris 1892-1899*, University Park and London, 1975, p.17.
3. Images of two versions of Evenepoel's lithographic poster, with and without lettering, are in the files of the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels (see <http://balat.kikirpa.be/object/50003101> and <http://balat.kikirpa.be/object/50003090>), while an impression of another version of the poster is in the Musée d'Ixelles (<http://balat.kikirpa.be/object/20011445>). The Royal Institute for Cultural Heritage also records a preparatory drawing in watercolour and gouache by Evenepoel for the poster (<http://balat.kikirpa.be/object/50003104>), while a later variant of the lithographic image, done in 1896 and vertical rather than horizontal in orientation, is in the museum in Brasschaat in Belgium (<http://balat.kikirpa.be/object/140426>).
4. Paul Lambotte, *Henri Evenepoel*, Brussels, 1908, p.107 (not illustrated); Danielle Derrey-Capon, 'Peintre, mais aussi aquafortiste et lithographe', in Eliane De Wilde et al, *Henri Evenepoel 1872-1899*, exhibition catalogue, Brussels, 1994, p.177 (not illustrated); See <http://balat.kikirpa.be/object/50003083>.

No.36

Violet Manners, Marchioness of Granby

1. In 1900 she published a book of her portrait drawings, entitled *Portraits of Men and Women*.
2. A plaster cast of the work was kept by Lady Granby at her home in London until shortly before her death, when it was acquired by the Tate Gallery (Inv. N04914).
3. Barbara Dayer Gallati, *Portraits of Artistry and Artifice: The Career of Sir James Jebusa Shannon, 1862-1923*, unpublished Ph.D dissertation, City University of New York, 1992, pp.153-155 and p.337, fig.98; The Duchess of Rutland, *Belvoir Castle*, London, 2009, illustrated p.66. The large painting measures 203 x 101 cm. A later portrait of John Manners by Shannon, painted in 1908, is also at Belvoir Castle (Catherine Bailey, *The Secret Rooms: A True Gothic Mystery*, London, 2012, illustrated between pp.82 and 83, pl.20).

No.37

Jean-Francis Auburtin

1. Auburtin owned prints by Hokusai and was an active member of the *Amis de l'Art japonais*, for whom he designed invitation cards.
2. P. G. Konody, 'Introduction', in London, Ernest Brown & Phillips (The Leicester Galleries), *Catalogue of an Exhibition of Water-Colours by J. Francis Auburtin*, exhibition catalogue, 1913, pp.5-7.
3. 'Jean Francis Auburtin sait faire tenir sur quelques centimètres de papier tout l'infini de la mer et ériger sur un ciel d'un bleu délicat, à peine teinté de quelques coups de pinceau, quelques arbres aux formes imprévues.'; Henri Frantz, 'Les aquarelles de Francis Auburtin', *Art et Décoration*, October 1902.
4. For example, a gouache and charcoal drawing of *Dusk, Cliffs at Dieppe* in a private collection, measuring 320 x 515 mm. (Cyrielle Durox and Béatrice Riou, *Le Japonisme de Jean-Francis Auburtin (1866-1930)*, exhibition catalogue, Morlaix, 2012-2013, illustrated p.35) and *Cliffs at Dieppe*, also in a private collection, drawn in pastel and charcoal and measuring 280 x 735 mm. (Le Havre, Musée Malraux, *Jean-Francis Auburtin: Les Variations normandes*, exhibition catalogue, Le Havre, 2006-2007, illustrated p.54).

No.38

Odilon Redon

1. Ann H. Sievers, Linda Muehlig and Nancy Rich, *Master Drawings from the Smith College Museum of Art*, New York, p.207, under no.52.
2. Joris-Karl Huysmans, *L'art moderne*, Paris, 1883, p.215; Quoted in translation in John Rewald, 'Odilon Redon', in New York, Museum of Modern Art and Chicago, Art Institute of Chicago, *Odilon Redon, Gustave Moreau, Rodolphe Bresdin*, exhibition catalogue, 1961-1962, p.30.

3. 'La femme, jeune et à la moue rebelle, la chevelure ruisselante d'eau, semble sortir des flots.'; Wildenstein, *op.cit.*, p.124, under no.297.
4. Redon produced several works that may be more firmly identified as portraits of Ari, such as a painting in the Louvre (Inv. RF 1984-42; Roseline Bacou, *Musée du Louvre: La donation Ari et Suzanne Redon*, Paris, 1984, pp.6-7, no.9; Rodolphe Rapetti, ed., *Odilon Redon: Prince du Rêve, 1840-1916*, exhibition catalogue, Paris and Montpellier, 2011, p.286, no.104) or a chalk drawing also in the Louvre (Inv. RF 40956; Bacou, *op.cit.*, pp.90-91, no.180; Roseline Bacou, *Odilon Redon Pastels*, London, 1987, p.23).

No.39

Jan de Clerck

1. Guy Jennings, 'Jan de Clerck: An Introduction', in Richard Kerremans, *Jan de Clerck 1881-1962*, Bruges, n.d. (1989?), pp.5-6.
2. 'Je veux saluer discrètement ce confrère actif et entreprenant, le rare chercheur de jeunesse et d'illusion.'; in a letter of 27 July 1927.
3. Kerremans, *op.cit.*, p.78.
4. H. Baelis et al, *Jan De Clerck*, Ghent, 1928, p.11; quoted in translation in Kerremans, *op.cit.*, p.21.
5. Kerremans, *op.cit.*, illustrated pp.78, 80 and 84, respectively.

No.41

Sir William Orpen

1. After 1910, Orpen seems to have begun signing his name as 'ORPEN' rather than in full, as on the present sheet.
2. London, Chenil Gallery, *Drawings by William Orpen, A.R.A.*, n.d. (1915?), p.6.
3. *Ibid.*, pp.9-10.
4. P. G. Konody and Sidney Dark, *Sir William Orpen: Artist & Man*, London, 1932, p.131.
5. Sir William Orpen, *Stories of Old Ireland & Myself*, London, 1924, p.4.
6. Konody and Dark, *op.cit.*, p.187.
7. Bruce Arnold, *Orpen: Mirror to an Age*, London, 1981, p.268.
8. Quoted in Dublin, National Gallery of Ireland, *William Orpen 1878-1931: A Centenary Exhibition*, 1978, pp.48-49, under no.86.
9. London, Chenil Gallery, *op.cit.*. An untitled, bound copy of the portfolio is the National Art Library at the Victoria and Albert Museum in London.

No.42

André Lhote

1. Valence, Musée de Valence, *André Lhote: Rétrospective*, exhibition catalogue, 2003, illustrated pl.90.
2. Paris, Musée National d'Art Moderne, A. Lhote, exhibition catalogue, 1958, no.30 (not illustrated).
3. Anonymous sale, London, Sotheby's, 21 February 1990, lot 187 (sold for £18,700).

No.43

Jacques Villon

1. Louis Carré collection sale, Paris, Hôtel Drouot, 3 July 2003, lot 3; Paris, Galerie Schmit, *Rétrospective Jacques Villon 1875-1963: Peintre – Dessinateur*, exhibition catalogue, 2004, illustrated p.12. Above the cow is a semicircular sign, which could be that of a shop, and the letters ITE, which must be part of the sign LAITERIE. The painting, which is signed and dated 1912, measures 220 x 155 mm.

No.44

Charles Sargeant Jagger

1. The composition and theme of *Cathal and the Woodfolk* is comparable to another bronze relief by Jagger of the same year; a *Bacchanalian Scene* which won the artist the Prix de Rome for Sculpture in 1914.
2. Inv. A.1-1997; Ann Compton, ed., *Charles Sargeant Jagger: War and Peace Sculpture*, exhibition catalogue, London, 1985, p.37, fig.51; Paul Williamson, 'Acquisitions of sculpture at the Victoria and Albert Museum, 1992-1999', *The Burlington Magazine*, December 1999, p.788, no.XVIII; Diane Bilbey and Marjorie Trusted, *British Sculpture 1470-2000: A Concise Catalogue of the Collection at the Victoria and Albert Museum*, London, 2002, pp.455-456, no.746. The relief measures 49.5 x 77.5 cm.
3. London, The Fine Art Society, *The Fine Art Society Story, Part 2*, exhibition catalogue, 2001, no.68; Compton, *op.cit.*, 2004, p.109, no.15. The relief measures 48.3 x 77.8 cm.

4. Inv. 576; Figueiredo, *op.cit.*, pp.114-117, no.24. The measurements of the terracotta are 40 x 70 cm.
5. One plaster version of *Cathal and the Woodfolk*, from the collection of the British School in Rome, was sold at auction in 1987 (Anonymous sale, London, Sotheby's, 16 December 1987, lot 21, as *Bacchanalian Scene*, measuring 67.5 x 96.5 cm.). Another plaster, which Jagger gave to his teacher at the Royal College of Art, Edouard Lanteri, was sold at auction in 1992 (Anonymous sale, London, Christie's, 21 May 1992, lot 62, measuring 50.5 x 79 cm.)
6. I. G. McAllister, 'A Rising British Sculptor: Charles Sargeant Jagger', *The Studio*, November 1914, p.96.

No.45

Gustav Klimt

1. Susanna Partsch, *Klimt: Life and Work*, Munich, 1993, pp.292 and 297.
2. Arthur Rössler, *In memoriam Gustav Klimt*, Vienna, 1926; quoted in translation in Partsch, *ibid.*, p.297.
3. Marian Bisanz-Prakken, 'The drawings: a cosmos unto themselves. Stances – moods', in Tobias G. Natter, ed., *Gustav Klimt: The Complete Paintings*, Cologne, 2012, p.373.
4. Quoted in translation in Marian Bisanz-Prakken, 'Gustav Klimt's Drawings', in in Colin B. Bailey, ed., *Gustav Klimt: Modernism in the Making*, exhibition catalogue, Ottawa, 2001, p.143.
5. Alice Strobl, *Gustav Klimt: Die Zeichnungen. Vol.III: 1912-1918*, Salzburg, 1984, pp.154-171, nos.2751-2812 and Alice Strobl, *Gustav Klimt: Die Zeichnungen. Vol.IV: Nachtrag 1878-1918*, Salzburg, 1989, pp.199-203, nos.3712-3721.
6. Fritz Novotny and Johannes Dobai, *Gustav Klimt, with a Catalogue Raisonné of His Paintings*, Boston, 1975, p.366, no.201, pl.104 (where dated 1916-1917); Johannes Dobai and Sergio Coradeschi, *L'opera completa di Klimt*, Milan, 1978, pp.108-109, no.185, illustrated in colour pl.LXI; Frank Whitford, *Klimt*, London, 1990, p.199, fig.154; Natter, ed., *op.cit.*, pp.632-633, no.225, illustrated p.250.
7. Whitford, *ibid.*, p.199.
8. Gustav Glück, *Gustav Klimt: Zehn Handzeichnungen mit einem Begleitwort*, Vienna, 1922; quoted in translation in Marian Bisanz-Prakken, *Gustav Klimt: The Drawings*, exhibition catalogue, Vienna and Los Angeles, 2012, p.10.

No.46

Jean Metzinger

1. Guillaume Apollinaire, *Les Peintres cubists – Méditations esthétiques*, Paris, 1913; Guillaume Apollinaire, *The Cubist Painters* [trans. Peter Read], Berkeley and Los Angeles, 2004, pp.43 and 47.
2. Joann Moser, *Jean Metzinger in Retrospect*, exhibition catalogue, Iowa City and elsewhere, 1985-1986, p.103, no.175 ('Paysage'), where dated c.1921; Patricia van der Lugt, ed., *Nieuw Realisme: 159 werken uit de collectie van het voormalige Scheringa Museum voor Realisme*, Zwolle, 2010, p.48, illustrated; Scheringa Museum sale ('The Property of the Scheringa Museum of Realist Art'), London, Christie's, 7 February 2013, lot 408 (sold for £73,250), where dated October 1920. The painting measures 60.5 x 92.1 cm.
3. Christopher Green, *Cubism and Its Enemies: Modern Movements and Reaction in French Art, 1916-1928*, New Haven and London, 1987, p.52.
4. Moser, *op.cit.*, p.46.

No.47

Karl Hermann Haupt

1. Berlin, Martin-Gropius-Bau, *Bauhaus: A Conceptual Model*, exhibition catalogue, 2009, illustrated p.138.
2. Uwe Westphal, *The Bauhaus*, London, 1991, illustrated p.68, fig.53; Frank Whitford, ed., *The Bauhaus: Masters & Students by Themselves*, London, 1992, illustrated p.220.
3. Whitford, *ibid.*, illustrated p.247.
4. Inv. 8615; Peter Hahn, ed., *Experiment Bauhaus: Das Bauhaus-Archiv, Berlin (West) zu Gast im Bauhaus Dessau*, exhibition catalogue, Dessau, 1988, pp.32-33, no.33. The Bauhaus Archive also houses a number of linocuts by the artist that similarly reveal his debt to the example of Moholy-Nagy.
5. Anonymous sale, Düsseldorf, Peter Karbstein Kunst und Auktionshaus, 19 September 2009, lot 272 (unsold); Anonymous sale, Cologne, Kunst- und Auktionshaus W. G. Herr, 29 April 2010, lot 337 (unsold). The framed group of photographs came from the collection of the artist's grandson in Berlin.

No.48

Giuseppe Casciaro

1. 'una straordinaria finezza percettiva e ad una solidità di tocco'; Alfredo Schettini, *Giuseppe Casciaro*, Naples, 1952, p.22.

2. 'Un pastello di Casciaro ha del Bach e del Mozart; e talvolta è tragico e profondo, anche, come una commossa voce beethoveniana. Questa eleganza è deliziosa: questo spirito, questo gusto son rari: questa forza piacevole e sicura, non vi opprime ma vi trascina: e la voce di questo adorabile artista ha tutti gli accenti: ha la foga ed il sospiro, l'impeto e la tenerezza, un grido e un sussurro.'

No.49

Willem van den Berg

2. *De Telegraaf*, 1941.

No.50

Lucian Freud

1. Quoted in Sebastian Smee, *Lucian Freud: Drawings 1940*, exhibition catalogue, New York, Matthew Marks Gallery, 2003, p.16.
2. William Feaver, ed., *Lucian Freud Drawings*, exhibition catalogue, London, Blain/Southern and New York, Acquavella Galleries, 2012, p.13.
3. Sebastian Smee, 'Introduction', in Lucian Freud, Sebastian Smee and Richard Calvocoressi, *Lucian Freud on paper*, London, 2008, pp.7-8.
4. *Ibid.*, p.5.
5. Nicholas Penny and Robert Flynn Johnson, *Lucian Freud: Works on Paper*, London, 1988, pl.31 (where dated 1950); Catherine Lampert, *Lucian Freud*, exhibition catalogue, Dublin, Irish Museum of Modern Art, and elsewhere, 2007-2008, illustrated in colour p.45; Freud, Smee and Calvocoressi, *op.cit.*, no.89 (where dated 1950); Feaver, ed., *op.cit.*, pl.55 (where dated 1948). The pastel, which measures 571 x 482 mm., is in a private collection.
6. Mic Moroney, 'Lucian Freud: Prophet of Discomfort', *Irish Arts Review*, Summer 2007, p.82.
7. I am grateful to Catherine Lampert for this information. Anne Dunn also believes that Freud only had pastels with him during their 1948 stay in Connemara.
8. Penny and Johnson, *op.cit.*, pl.27; Freud, Smee and Calvocoressi, *op.cit.*, no.85; Feaver, *op.cit.*, no.54. The drawing measures 546 x 425 mm.
9. Inv. T11793; Freud, Smee and Calvocoressi, *op.cit.*, no.96 (where dated 1949); Feaver, *op.cit.*, pl.61 (where dated 1948). The dimensions of the drawing are 223 x 145 mm.
10. Freud, Smee and Calvocoressi, *op.cit.*, no.97. The drawing measures 216 x 140 mm.
11. Nicholas Penny, 'The Early Works 1938-1954', in Penny and Johnson, *op.cit.*, pp.12-13; Richard Calvocoressi, 'The Graphics of Lucian Freud', in Freud, Smee and Calvocoressi, *op.cit.*, illustrated pp.26-27; Anonymous sale ('Five Important Works by Lucian Freud from a Private European Collection') London, Sotheby's, 10 February 2010, lot 68.

No.51

Henri Matisse

1. Henri Matisse, *Portraits*, Monte Carlo, 1954; quoted in translation in Jack Flam, ed., *Matisse on Art*, London, 1973, p.151.
2. Hilary Spurling, 'Debits and credits: Henri Matisse, the Bussys and Bloomsbury', *The Burlington Magazine*, April 2005, pp.235-236.
3. Hilary Spurling, *Matisse the Master, Vol.II: A Life of Henri Matisse: The Conquest of Colour, 1909-1954*, London, 2005, p.368.
4. Jane Simone Bussy, 'A Great Man', *The Burlington Magazine*, February 1986, pp.80-84.
5. Spurling, *Matisse the Master*, *op.cit.*, p.370.
6. Matisse, *Portraits*; quoted in Flam, ed., *op.cit.*, p.152.
7. John Golding, 'Introduction', in John Elderfield, *The Drawings of Henri Matisse*, exhibition catalogue, London, 1984-1985, pp.15-16.
8. *Ibid.*, p.11.

No.52

Ben Nicholson

1. Chris Stephens, ed., *A Continuous Line: Ben Nicholson in England*, exhibition catalogue, London, 2008, p.79.
2. Peter Khoroché, *Ben Nicholson: drawings and painted reliefs*, Aldershot, 2002, pp.70 and 7.
3. *Ibid.*, pp.61-62.
4. Two drawings of Ninfa, both dated June 1954, are illustrated in Sir Herbert Read, *Ben Nicholson: work since 1947*, London, 1956, unpaginated, nos.41 and 81.

5. Felicitas Vogler, in Maurice de Sausmarez, ed., *Ben Nicholson, a Studio International Special*, London and New York, 1969, p.21.
6. Khoroché, *op.cit.*, pp.62-63.
7. London, Tate Gallery, *Ben Nicholson*, exhibition catalogue, 1969, no.84, illustrated p.41; Buffalo, Albright-Knox Art Gallery, and elsewhere, *Ben Nicholson: Fifty Years of his Art*, exhibition catalogue, 1978-1979, p.103, no.58; Norbert Lynton, *Ben Nicholson*, London, 1993, illustrated p.262, pl.248; Rupert Otten, *Ben Nicholson 1894-1902: Defining Structure and Space by Line*, exhibition catalogue, Walterstone, 2012, p.7, no.15, illustrated p.10. The drawing, executed in oil and pencil on paper, measures 580 x 390 mm.

No.53

Georges Ribemont-Dessaignes

1. Jacques Prévert had earlier written an introduction to the catalogue of a 1951 exhibition of drawings by Ribemont-Dessaignes in Venice, entitled 'Itinéraire de Ribemont', which was reprinted in Prévert's *La Pluie et le beau temps* in 1955.

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